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LAURETTE TAYLOR

THE NEW YORK DRAMATIC MIRROR

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MARK TWAIN made the theatre happier, as he did the rest of the world.

"A PART that is any kind of a part can be played in fifty different ways by fifty different players," says GEORGE BERNARD SHAW. Not if the modern stage-manager knows his business, and he thinks he does.

A CAT habituated to a London branch post office wandered the other evening and was found in a neighboring theatre where a successful play is running. This ought to strengthen the feline tradition of good luck.

NEW theatres opening, new theatres building and new theatres projected in New York. By and by playwrights will have to be produced in largely increased number by some quick process of incubation to supply the demand.

THE young poet who was released from the penitentiary because of his poetry has increased public confidence in him by declining to go on the stage. There is another and a more legitimate possibility for him. Let him write a drama as meritorious as his verse.

REJANE'S advent to a London music hall has changed the hall's clientele for the time. Lords, ladies and others of high degree now flock to witness her performances. Which is another bit of evidence to the effect that it is not the theatre, but what you put into the theatre, that counts.

CHANTECLER may ultimately confirm the judgment of critics, who say it is not for ordinary stage fare. But it is coining money, it has revolutionized feminine fashions in various details, and one analyst declares that "the greatness of ROSTAND'S poetry is henceforth part of France." Surely this is enough.

THE novel drama presented by students of the bacteriological department of the University of Wisconsin, in which the actors impersonated Mike Robe, Newmonia, Bessie Bacillus, Teddie Tubercule, and other characters from the world of germs, may have exerted a contagious influence locally, but the general public would probably not care to risk exposure.

AGAIN THE SPECULATOR.

IT is rather late in the legislative session to introduce at Albany another bill to "regulate" theatre ticket speculation, but possibly that is the reason for the introduction. There is little or no hope for any bill of this character to pass at this stage of law-making for the year, but legislators now and then must make some concession to public demand, even though the concession itself be but dumb show.

The new bill purposes to ticket traffic on the sidewalk by fixing the license of speculators at $500 the first year and $550 each succeeding year, and requiring the speculator to give a bond for $2,000, forfeitable if he transfers his license badge to another or uses a badge belonging to another. He is not allowed to peddle tickets directly in front of a theatre and his license may be revoked if he misrepresents his wares.

This reads well, but it is far from consummation. And there is legitimate criticism in an editorial in the New York *Sun* apropos of this proposed measure, beyond the statement that "the best way to abolish the nuisance of sidewalk ticket speculation is to abolish it." The *Sun* adds:

> Ticket speculators have no constitutional rights which could be infringed by a law forbidding the exercise of their industry. If such rights existed there would be no reason why legislators should occupy their valuable time in laboring over a matter which might properly be regulated by a city ordinance. But the truth is that the business of speculation in theatre tickets has no origin in the law of supply and demand, and it has grown to such proportions that it should be summarily stopped. There is no reason why a certain set of men should be licensed to make a business of preceding the general public in the purchase of tickets to theatres, and having done so to resell the tickets at advanced prices to people who have something else to do than to pass all their time besieging box-offices. The ticket speculator is not a logical middle man. He is a self-constituted interloper.

This is a clear and logical statement of the facts. Moreover, it is a wonder—as it always has been a wonder—that some managers do not see and act upon conditions which not only discredit their business, but which tend in the end against a traffic which theatres might expect if in this matter they were conducted as other enterprises that have a commercial aspect are conducted.

For the few persons to whom the ticket speculator stands, as alleged, as a "convenience," there are hundreds to whom he stands as a bold imposition. Even the occasional person who goes to the sidewalk speculator with more or less willingness—if even the occasional person is willing to pay a third party something unnecessarily—should have direct access to the box-office for what he desires to buy. And if the speculator were eliminated this intending purchaser of tickets could get what he wants at first hand.

The more serious aspect of the matter is the justifiable anger with which the average theatregoer approaches a speculator to purchase tickets which should be sold to him by the theatre. The theatregoer has to pay the speculator an added price, and these added sums do the manager no good while they discourage patrons, who in the end would pay the theatres more money through more frequent patronage if the exactions were cut out.

IS CAMILLE, the play and the woman, proper for the stage? This question is being discussed in several Western newspapers. There are persons in the theatre and others not of the theatre that think variously on the subject. Young actresses look to CAMILLE with the longing to impersonate her that young actors have to play HAMLET. And CAMILLE never yet was played to an audience that did not contain a multitude of tearful and sympathetic women, many of whom might be models for their sex. These are facts. Let social scientists explain the paradox.

A CHICAGO critic of music says that the failure in that city of the Spring opera season was due to "musical saturation" and the opposing attractiveness of "the miracle of Spring." A somewhat flowery definition of that tired feeling.

THE outdoor amuser is awake and planning for the Summer season.

PERSONAL

KAELRED.—Katherine Kaelred expects to head her own stock company at the Columbia Theatre, San Francisco, this Summer, but will return to New York early in the Fall to make preparations for her next season. Miss Kaelred's name first came into prominence with her appearance in The Devil. The success she achieved in that production was further increased by her fine performance of the "vampire woman" in A Fool There Was. Leaving this production in the middle of the Winter Miss Kaelred next appeared with John Mason at the New Theatre in A Son of the People, and continued with him till the close of his season. What fate has decreed for Miss Kaelred next season has not yet disclosed itself. Hard work, close application and a wise use of natural ability have given her an enviable position on the American stage.

NETHERSOLE.—Olga Nethersole has not abandoned her plan of producing at least one new American play each season. The Writing on the Wall with which Miss Nethersole began her scheme, will have one performance this week, on Wednesday evening, at which time, she informed a MIRROR representative, she will tell her audience how successful the play has been in the realization of its purpose. "Why, do you know?" said Miss Nethersole, "since the production of that play Trinity parish has pulled down seventy of its tenements. This may not seem a large number till you consider that the parish had not made an accounting of its tenement property for ninety-four years." The next American play which she will produce is now in the making. Of the author or subject matter Miss Nethersole would say nothing. "You must wait," said she, with a gracious smile which forbade THE MIRROR man to plead, "it is going to be a surprise. I will let you know, however, that my next venture is to be LA Samaritaine, by Rostand. This has been done in Paris by Madame Bernhardt. Whether I shall return to America next season is still undecided. I am going to make a tour of the capitals of Europe, Egypt, and also visit Buenos Aires and Rio Janeiro in South America. I have been asked to tour Australia, a country I have not visited for sixteen years. Then I may play a short season here. I hope to have sufficient time, because I like the American public. They are so kind and so appreciative."

LACKAYE.—Wilton Lackaye, who recently closed his tour in The Battle, has been announced by William A. Brady for the title-role in Mr. Brady's all-star revival of Jim the Penman. Associated with Mr. Lackaye will be a noteworthy cast of stars, including Florence Roberts, Marguerite Clark, Arthur Byron, and John Mason. Of late Mr. Lackaye's name has been mentioned frequently in connection with Mrs. Fiske's production of Ibsen's The Pillars of Society, for he was the first American star to play the role of Karsten Bernick, which Holbrook Blinn so capably fills in Mrs. Fiske's notable production. It is expected that Mr. Lackaye will have a new play next season.

HERNE.—Julie Herne, daughter of the late James A. Herne and sister of Chrystal Herne, has not been seen on the stage for some time. Last Friday she took part in the benefit at the Lyceum Theatre for the New York Infirmary for Women and Children. Miss Herne appeared in her own sketch called A Modern Cinderella, and scored both as an actress and as a playwright. She began her stage career with her late father's Shore Acres. Though she continued to play in her father's companies and, after his death, with other productions, she always preferred writing to acting. Her first play, Richter's Wife, was given at special matinees at the Manhattan Theatre about five years ago. Since then Miss Herne has appeared in vaudeville in sketches by herself. Miss Herne's exceptional talents would justify a most favorable prediction for her career as an author.

The Usher

A theatrical man in Mason City, Iowa, has been impulsed to write something about the statements published in this column some time ago about a certain class of repertoire actors.

The published statements came to The Usher from an actor, who declared that they were made from his experience in a repertoire company, and will be remembered as reflecting upon the alleged lack of knowledge of some repertoire players as to the more brilliant lights of the profession.

This Mason City correspondent says that his letter was not intended for publication. But as there are some matters in it that should be made known The Usher purposes to publish them, compromising the matter by withholding the name of the writer.

"I have been connected with many repertoire companies during an experience of eighteen years," he says, "and that I am still in repertoire does not prove that I am not thoroughly posted as to the doings of the great I-ams, I-was' and I-maybes of the theatrical world. And I will venture to say that repertoire people as a whole are far better acquainted with the doings of the stars and managers, so far as print is concerned, than are half the actors on Broadway. I am doubly certain that they are intelligent and thorough readers of all that pertains to the amusement and theatrical profession. They are all of them looking forward to something better in the future.

"The trouble seems to be in the view taken of repertoire by those who have managed to attain something better, and by the Eastern dramatic journals. It has been looked down upon, and never considered as a training school, which has given the East many excellent actors and many of its stars. To enumerate some of them only would require more space than you would concede. It is not hard to enumerate them unless one is a benighted actor after the style of those mentioned by the gentleman 'whose name is withheld.'

"That the large majority of repertoire actors are hard working, intelligent and well read is a fact that can be easily proven," this Mason City man continues, stating a proposition that no one could deny. The Usher surely would never question it. "That the great number are in repertoire is not from lack of knowledge of the dramatic work—rather their lack of initiative in securing better engagements. I personally know of one little woman who has been acting for four years, during which time she has been in repertoire, and during that time has managed to educate herself in French and German in order to fit herself for something better. How many of the Broadway actors would do this? I know of a most capable couple who are worthy of something better than repertoire, but who continue in it because of devotion to each other, and the fact that better engagements would part them. And that is but one case of like kind in hundreds.

"It is quite evident that the members of the repertoire company joined by the writer of the letter referred to were asked such foolish questions that they humored him in his idea that they were hardly human. Because those who have been with repertoire companies know that the members are well read on all things theatrical. My one objection is that they are too well read, and this is the cause of all the 'shop talk' one hears continually and always. It is no unusual thing to get 'Maude Adams is going to do this,' 'I see Henry B. Harris is going to——,' 'Well, that last play of ———'s was a failure,' and 'Do you think that criticism of ——— was right?' for breakfast, dinner and supper. And even the property man joins in the discussions and holds his own.

"Again, the repertoire actor, so soon as his season is finished, will rush for the nearest large city to see the stars and their work, gaining profit thereby, and he will always pay his admission. No, nothing intended. And, lastly: Actors are naturally interested in everything pertaining to their work, because it is their work, and because as yet there is no royalty or other charge for 'cats looking at kings.'"

The Usher did not by any means indorse the statements made by the former correspondent. And he is glad to give this tribute to repertoire actors as a class, for of many such, eventually, prominent players are made.

George P. Goodale, the veteran critic of the Detroit *Free Press*, comments upon Charlotte Walker's statement as to the undesirability of stage life for the ordinary young woman as follows:

It cannot have escaped the reader that this wise young counsellor had the judgment to ignore the much thrashed sheaf of gossip about theatrical morals. She is on the stage and of the theatre; and she knows, as all of us know, that there are good and bad, wise and foolish, judicious and impulsive, the hard-head and the giddiest gusher, in all occupations. Likewise she knows that the public career is peculiarly productive of disappointment and heart-break.

In the mere matter of dollars and cents it is quite true that the theatre is the only human institution in which the woman is equal with the man in opportunity and reward. In fact, she has a shade the better of him, for several reasons, one of the best known of which is the fact that because of the glare in which she stands she invites admiration, frequently inspires genuine affection, and makes advantageous and happy marriages. In that case she "can have a home, gather her friends about her, and enjoy the respect of her townspeople," as Miss Walker would have her do.

To concentrate the statement, leaving out of the issue the alleged dangers of the theatrical life, it seems not unfair to back up the foregoing sentiments of a stage woman of experience by advising girls attacked by theatrical ambition to exhaust all other possibilities before taking the plunge. Were there no other reason to assign in support of this view of the case, the painfully overcrowded condition of the profession should be sufficient. It may not be expedient for a girl to drive a truck or dig a cellar, but there are many employments that offer better prospects for happiness than any that the stage can boast.

Mark Twain, who died Thursday, April 21, at his home at Redding, Conn., never contributed anything to the stage in the play line; but he gave the American stage two characters that made theatrical history. The first was Colonel Sellers, on which rests the late John T. Raymond's chief claim to fame. The other was Pudd'nhead Wilson, as interpreted by the late Frank Mayo, who dramatized this, one of the most characteristic of American plays, from Mr. Clements' novel of the same name.

Colonel Sellers is probably the best good-natured travesty on the speculative instinct of the typical American character ever conceived, or likely ever to be written. Twain, in his autobiography, could not wholly approve Raymond's delineation; but no one who saw the comedian in the role and remembers his quick, jerky, nervous movements, his shrewd, roguish facial expression, his rapid utterance and bouncing air of supercharged energy, will ever forget the impression created. He made Colonel Sellers a type. The character was taken from The Gilded Age, but, except as to the unique figure of the irrepressible Colonel, the play was little more than a mediocre melodrama. The only other play taken from one of Mark Twain's books was The Prince and the Pauper.

William Owen, the well-known actor, with J. W. McConnell and associate players, whose repertoire includes Othello, Hamlet, The Merchant of Venice, As You Like It, Romeo and Juliet, and Much Ado About Nothing, and who have in preparation several other plays of Shakespeare, writes:

"I would like to tell THE MIRROR what great good it has done the American Theatre. Its influence upon the great body of actors scattered all over the country, especially those whose lot is cast in that hard grind known as the one-night stands, is a mighty uplift.

"Cut off as these actors are from the centres of theatrical activity, THE MIRROR supplies them with just the kind of food that keeps hope and interest alive."

Sometimes a play succeeds in spite of a name that does not appeal, and sometimes a name has much to do with the success of a play.

Alias Jimmy Valentine is a success, but the "alias" is foreign to common knowledge, being a legal term.

In Springfield, Mass., the title has been printed in the newspapers as "Alas" Jimmy Valentine, "Alice's" Jimmy Valentine, "Adieu" Jimmy Valentine, and "Also" Jimmy Valentine.

Yet in spite of this the play goes on prosperously.

"Punch" Wheeler, who is circusing in British Columbia, writes that living is just as high in the Northwest as in the effete East, and that even red lemonade has gone up, the latest quotation being 20 cents a quart. Its purveyors, however, manage to come out a little ahead by using panes of glass in their pails instead of ice.

RICHARD ALLEN.

Photo Bangs, N. Y.

Richard Allen, of whom the above is a recent portrait, derived great benefit in his early training from the stage direction received from the late James A. Herne. A leading man of many years standing, he was with the original London company presenting Mrs. Wiggs of the Cabbage Patch successfully in the English capital, continuing a year later in the same play in Australia, he in the interim making a trip around the world. Mr. Allen is not unknown to New York, having supported Grace George in Abigail, appeared as Mortier with James O'Neill at the Lyric, and later with Mayer and Son at the Garden Theatre. Early this season saw him in Via Wireless, under Frederic Thompson's management, and now he has just finished with the Auditorium Stock company at Kansas City, owing to the sudden closing of that organization.

DR. FURNESS' TRIBUTE.

In accepting the medal presented to him by the Founders of the New Theatre, through Winthrop Ames, during the visit of the New Theatre company to Philadelphia, Dr. Horace Howard Furness eloquently expressed his unusual view of the theatre and the function of the player.

"A painter," said he, "is restricted in his hours of work. It is hardly possible for him to draw from outdoor nature at night. A physician cannot be diagnosing and prescribing every minute (though some devoted doctors come perilously near it), nor can they hold a continuous clinic. But in an actor's life there is no incident that can befall him, no emotion stir his heart, no throb of joy or grief that does not minister to growth in his profession, through analyzing his feelings and by searching for their true outward expression. This is restricted to no time, but through every waking hour an actor may study his profession.

"Do you adequately appreciate how fine, how noble is your profession? You all know from delightful experience that it is one of the most fascinating to practice. But do you fully realize that it is in some respects higher than the painter's or the sculptor's, and that although it is from the poet that you accept the words, yet it is your happy lot to interpret them and endow them with life? . . . I know it is said in disparagement of your profession that its results are not lasting and that its triumphs are as fleeting as is the morn dew on the myrtle leaf, and very rarely outlast the generation which witnesses them. But how very different is it with actors and actresses! Whatever professional reward they receive is given on the spot. In no profession, unless it be that of war, does public applause follow the deed more swiftly than on the stage. And then how lavish is it! Did ever poet, painter, sculptor, doctor or divine receive, during lifetime, such outbursts of admiration and of enthusiastic popularity as many an actor and actress have evoked?"

IN THE OLD DAYS.

Mrs. Billington, the venerable English actress, is eighty-five years old. She has lived retired for some ten years. In a recent interview she thus pictured methods in her early days in the theatre:

"We did not earn such big salaries in those days," she said, "and we did not have the music halls to fall back upon. When I first went on the stage at Hull I received 5 shillings a week and had to find my own dresses. The dressmaker did not play such a part in pieces in those days as is the case now. When my husband was first engaged for 'general utility,' as it was called, he received 12 shillings a week."

The Matinee Girl

MABEL BARRISON converted Clyde Fitch, a fact which he generously admitted.

"Jake Shubert saw me in a vaudeville sketch called Entertaining My Big Sister's Beau. He thought I would do for The Blue Mouse. Mr. Fitch saw me in the sketch and thought not. He couldn't see the girl who played a baby part in the sketch playing the sophisticated Blue Mouse. All through rehearsals he was discouraged. I rehearsed so badly. It wasn't until the first-night that he had any hope of success. Then he came back and said, 'You seem to have made a hit.' 'I am glad for your sake, Mr. Fitch,' I said. Then in that big, generous way of his he laughed and told me, 'The audience is delighted and the author's in love with you. What more can you want?'"

Miss Barrison took from a treasure box on the shelf of the star's dressing-room in Maxine Elliott's Theatre what she said is "her greatest treasure in the world." A biographer had written Mr. Fitch for "an estimate of Miss Barrison." He had written this hastily in pencil, in his bold hand, with one or two erasures:

Mabel Barrison is the Real Thing. She was born with a natural talent and instinct for the stage, and as she crowns this with an affection for the stage, great application, perfect seriousness, and no conceit, nothing is going to stop her in her career. She isn't ever going to "slow down."

And her own self is her greatest help. She is straightforward and sincere, and so is her ambition; and she is not satisfied with achieved success. She sees more ahead of her that can be done and she is going to do it. Ibsen has told us about vineleaves in the hair. Mabel Barrison has laurel leaves woven thick in hers, and some of them—the finest—haven't budded yet. CLYDE FITCH.

Mabel Barrison

Miss Barrison had rollicked and romped through Lulu's Husbands for three gleeful acts, as though she had cornered the joy of living. Five minutes after the curtain fell I found her, a little figure—very little, for she is less than five feet tall and weighs but one hundred and ten pounds—she looked as though living held no joy, but a nearly crushing weight of seriousness.

In five minutes more, when we had stared politely at each other, skirted around subjects and begun to get maps of each other's minds, I asked her if she were tired.

"Not at all," she answered. "I am never tired. I know why you asked that. It's my face. So many people ask me, 'Aren't you well?'"

There is a shock of surprise in the Mabel Barrison face off stage. Before the crescent of lights it smiles continuously. When the curtain falls the face seems to forget its tricks. It is a wistful face, big-eyed and sensitive, with flexible lips, that are serious, even sad. But it is so young a face that the seriousness seems that of a thoughtful child.

There is an early orphaned childhood in Canada, a struggle with life in which a sensitive nature received what seemed more than its share of hurts, to account for that serious young face.

"But it's all good for one if she must act," Miss Barrison said with decision.

"Was Mr. Fitch right about your affection for your work?"

"Yes—but—I love to poke around at home. I went on the stage for a very sordid reason. I was a model for misses clothes in a department store for nine dollars a week. I left it to go on the stage because I could get twelve."

"And the future?" I asked, after our little survey of the past.

"I never bang into the future. I just drift along as things come. But Mr. Shubert says he won't put me into farce again. I don't like farce. I would like comedy."

Serious little Miss Barrison is a student. "I study and read everything I think will help me," she said. "For five years I have been studying with tutors whenever I have been long enough in one place to get a tutor. Last Winter I studied French."

The story how she learned to dance is illustrative of the "great application" which Clyde Fitch names as one of her dramatic assets.

"I was playing at Weber-Fields with Fay Templeton and all those people. Bonnie Maginn was to leave the cast on a Saturday, and on Thursday they told me I must take her place. I couldn't dance. How in the world could I ever do that waltz of hers? I hired a negro boy to teach me. He would call for me at the theatre after every performance and we would go to my hotel and he would scatter sawdust on the floor and teach me the steps. Every second that I was not at the theatre I practiced those steps. Even while I was in bed my mind was dancing, counting 'One, two, three.' From Thursday until Saturday I didn't sleep. I couldn't. But when Saturday night came and I did my steps they said they were all right."

Seven years on the stage and a star! Perhaps quick dramatic growth tends to seriousness. Miss Barrison smiled once. It was when she said, a little shyly, as a child thrusts her new doll diffidently upon one's view:

"I have a theatre. It's at Waukegan, just out of Chicago. It's only a ten-twenty-thirty house, but they are the kind that make money. It is called 'the Barrison.' My husband and I bought an old livery stable and tore down the stable and put up the theatre in its place. Then we bought another theatre in the town, the Schwartz, and the hotel of the same name that is part of the same building, like the Great Northern hotel and theatre in Chicago, you know. Of course my husband helped me, but they are in my name."

Maxine Elliott's Theatre, therefore, houses another playhouse-owning star.

Mary Shaw, discussing plans with a manager, said: "Another problem play for me? No, thank you. I'm tired of being a pioneer. I play Mrs. Warren and am arrested. The Easiest Way enjoys an undisturbed season. I play The Whirlpool and women faint. The Girl from Rector's plays serenely on. Let me tell you a secret: Pioneers have a hard time, actor pioneers the hardest."

Gertrude Lynch received from her manager a lesson in the value of simple language. Miss Lynch having been discovered dining with a male member of the company was approached by the playfully remonstrant director of stage destinies. "I thought you was married?" he said with a vast quizzicalness.

"So I am," returned Miss Lynch. "But matrimony doesn't affect my appetite."

A half-hour later she heard her manager translating her satirical speech into terms of simplicity. "Miss Lynch said somethin' funny to-night. She said gettin' married don't hurt her eatin'."

An Englishwoman with a title acquired by an unremunerative marriage has set up shop here. She preaches from the pulpit of that missionary shop sermons on how American women should dress to look as English women do. Heaven save us from such a fate!

One of the models who parade the stuffy little stage for the benefit of awed curiosity seekers is a show girl in a Broadway success. Every afternoon but Saturday she dons one after another of the fearfully and wonderfully made gowns and strides the stage of the English missionary-to-the-heathen-American shop to give the gowns the semblance of covering the body.

Hoisting the shoulder strap of a Cleopatra gown from her shoulder she said:

"I'm glad I don't have to come out in anything like this on Broadway. They'd shoot me."

Julia Dean sent to her husband this newspaper clipping: "We don't know why the public should concern itself so much about whether Julia Dean intends to marry the Hon. Julian Burke or not." The girl, who doesn't want to be a lily, carefully scissored off the date of the publication, which concerned her distinguished aunt, and appeared in 1849. Mr. Orme Caldara's reply indicated that he saw no humor in the gossip.

When a group of actresses drops frequently the word "domestics," don't conclude in your ignorance that it refers to the servant problem. Nor yet to a special kind of sewing machine. Not at all. They mean the married, as opposed to the other, members of the Professional Woman's League.

"Why do actresses look younger than other women of the same age?"

The oft-put query was propounded to Florence Smythe. The small brunette actress whom intimates have nicknamed "Gipsy Floss" answered:

"Because they're so busy studying and portraying other lives that they have no time to think of their own."

THE MATINEE GIRL.

TWO NOTEWORTHY REVIVALS.

The special all-star revival of T. W. Robertson's comedy, Caste, had its first performance at the Empire Theatre last night. In the cast are Edwin Arden, Julian Royce, G. P. Huntley, Graham Browne, Edgar Franklin, Maud Milton, Marie Tempest, and Elsie Ferguson.

William A. Brady announces an all-star revival of Jim the Penman, which will have an early production. In the cast are Wilton Lackaye, Florence Roberts, Marguerite Clark, Arthur Byron, and John Mason.

THE CENTURY THEATRE CLUB.

The April Meeting Devoted to Drama—Donald Robertson Explains His Aims.

The general subject of Drama was discussed at the last meeting of the Century Theatre Club at the Hotel Astor, Friday afternoon. Mrs. Edith Ellis Furness, the playwright, was in charge of the meeting and had arranged a pleasing programme. Adelaide Gescheidt, assisted by Mrs. Ella Bachus-Behr at the piano, pleased the large audience with two soprano solos, "When Love Is Gone," by G. Waring Stebbins, and "The Cry of Rachel," by Mary Turner Salter. A dramatic reading of Robert Service's Dan Magrue was exquisitely rendered by Nora Donar, who was assisted by George Shields at the piano. Robert H. Kegerreis, who is interested in the dramatic possibilities of Edgar Allan Poe's works and who lately offered a dramatization of Poe's "Tell-Tale Heart" in vaudeville, contributed a dramatic reading of Poe's "The Raven." A musical accompaniment, arranged by Max Heinrich, was rendered by Will Janaushek.

To illustrate the drama of character three scenes from Ibsen's A Doll's House were interpreted by Julia Stuart Mackay in the role of Nora Helmer, with Dodson L. Mitchell as Torvald Helmer and John Emerson as Krogstad. Not only did the excerpts from the play illustrate the drama of character, but they served to show how good acting can make one forget the lack of scenery, costumes and stage devices. The drama of situation was illustrated by the presentation, from the closing of the second act, of The Right of Birth, an original three-act drama by Genevieve Greville, with the following cast: Louise, Edna Brothers; Philip Bartlett, Thurlow Bergen; Mrs. Bartlett, Grace Gaylor Clark; Jo Myers, Edward Ellis; Mrs. Myers, Kate Fletcher; "Florrie," Edward Horton. The Right of Birth has not yet come to production, but will probably be seen next season. The story is that of a woman, Louise, whose drunkard husband, "Florrie," is reported dead. Louise marries Philip Bartlett, a young man of wealth and birth. The supposedly dead "Florrie" returns and a complicated situation results. A perusal of the cast is a sufficient guarantee of the success of the performance. Mrs. Furness bridged over with a short resumé the parts of the plays which were omitted.

The feature of the meeting was a short talk by Donald Robertson, of the New Theatre, on the aim of his work in Chicago. Mr. Robertson, who was the guest of honor of the club, said in part:

I prefer the term player to actor; not that I object to being called an actor, but the term player makes the actor necessary. Play means joy and the term in its broadest sense means recreation. The art of acting began in play. Play is a primal instinct—it is necessary. Recreation of all the faculties is a necessity. You cannot work well till you have learned to play sanely.

We are accustomed to think of ourselves as the greatest people, the most highly civilized. We believe in evolution. We have used the word evolution as a rocking horse, till its rockers are worn out. In ancient times theatres held 20,000 people and all the seats were filled to see what? Not The Girl from Lobster Square nor The Girl with the Whooping Cough, but the fine dramas of Euripides and his countrymen. And still we believe in evolution. It seems to me more like devolution. Something has gone out of us. We have dimmed or dulled our sense of beauty. We have lost the Hebraic and Hellenic ideal of beauty.

The theatre in ancient times was a temple of life to which people came to live in the lives of others, where their sympathies were quickened, their charities were broadened, their imagination stirred and their brotherhood proved. Twenty thousand persons at one time enjoyed the finest literature and the highest aesthetic thing, the drama, when the theatre was a temple. But in that crowd of twenty thousand was the money-changer, whose "make it pay" drove out art. And so came the manager who put amusement in the place of enjoyment and brought about the ghastly tragedy of killing an idle hour. Art is a holy thing. It cannot be bought or sold. It is priceless or worthless. Let us establish in every city free temples of life, free theatres, as we establish free art museums. Why, when we make other arts free to the people, should we not offer them free access to the greatest, the more far-reaching art, that of representing life?

ACTOR STRICKEN DURING PERFORMANCE.

During a performance of Beverly of Graustark at Fort Wayne, Sunday, April 10, the leading man, Francis Justice, after finishing the big climax in the third act of the play, retired to his dressing-room and, not appearing for his entrance in the fourth act, a hasty search was made. He was found lying face downward in his dressing-room, where he had been stricken with a cerebral hemorrhage, paralyzing his right side. The curtain was lowered for a short time and an understudy finished the performance, which was witnessed by John Drew and his company.

Mr. Justice was removed to the Fort Wayne Hospital in a comatose condition, and his mother, Mrs. Charlotte Wade Daniel of the Corse Payton Lee Avenue Stock company, Brooklyn, was summoned by wire. She arrived just after her son became partly conscious, seventeen hours after being stricken. A pressure of his mother's hand was the only sign of recognition he could make and despite the efforts of Chicago specialists, summoned by his mother, he gradually failed and died Friday, April 15.

Mrs. Daniel returned to Brooklyn with the remains, where services were held at her Bedford Avenue home. Mr. Justice was buried in Mount Olivet Cemetery, Brooklyn. He was about twenty-eight years of age, a popular leading man and a man of good character and fine principles. His loss will be sincerely mourned by all who knew him.

:: HOMES FOR OLD PLAYERS ::

The first Actors' Home of which there is any historical record was established in England in 1619 by Edward Alleyn, an actor, who was born in the parish of St. Botolph, London, in 1566, and began his stage career when quite a young man. He was one of the original performers in the plays of Shakespeare and became very able and popular. He built the Fortune Playhouse at his own expense, and subsequently managed it, and was joint owner and superintendent of the Royal Bear Garden, on the bank side, in Southwark. By the profits from the foregoing establishments, and various legacies and dowries, he accumulated considerable wealth. Being naturally a philanthropist, and possessing a great regard for his art and fellow artists, he founded an institution which was called "The College of God's Gift," and destined for the shelter and maintenance of actresses and actors, reduced to poverty through misfortune or old age, who were exclusively connected with the London theatres. Mr. Alleyn expended £10,000 ($50,000) from his individual purse in the completion of this retreat, which was amply provided (externally and internally) with all that was necessary for usefulness and ornamentation. It received many splendid donations of books, pictures, works of art, etc. The founder endowed it with £800 ($4,000) per annum "to maintain a master, a warden and four fellows, three of whom were to be ecclesiastics, and the other a skilled organist; and also with twelve children of actors, from the age of four to six years, to be kept and educated till a proper period had arrived for their apprenticeship to honest trades and callings."

Alleyn's benefaction obtained the royal license and letters patent from his Majesty, King James I, for the founding of his Actors' Home, where, when opened, the founder and his wife resided and conformed in every respect to the regulations laid down for the government of his pensioners. He provided liberally by will for his widow, disbursed some charities, bequeathed several small legacies to relatives and friends, and appropriated the large residue of his fortune to the support of the institution, in the chapel of which his remains were placed immediately after his decease, in 1626. It is recorded that "The College of God's Gift" was in operation as late as 1820, but for some reason, not possible at this writing to ascertain, it has long been dormant or obsolete.

At a dinner given in London by the Covent Garden Theatrical Fund on March 26, 1617, a suggestion was made by the Duke of York for the opening of an Actors' Home in England, in connection with which he said:

"I heartily endorse the establishing of an asylum for aged players, and I know of none better entitled to support than those who have devoted themselves to the amusement of the public, when declining in the vale of years, and overwhelmed with all the ills of penury, have no resource but in the benevolence of those to whom their best days had been given."

For various reasons (the principal one probably having been the depressing effects from England's war with France) the proposed home never reached realisation.

About 1859 the second and last English Actors' Home was founded near Woking, adjoining a celebrated cemetery. The surroundings exercised a very depressing effect upon the guests, and, besides, it was so far from London that they were in a position of almost positive isolation as to visiting or being visited or participating in any entertainments or society beyond their own demesne; therefore, owing to conditions so adverse to the promotion of happiness, or even reconciliation, the institution was closed after a brief existence; the players were pensioned, and permitted to abide wheresoever it suited them.

THE FRENCH ACTORS' HOME.

The House of the Comedians, Founded by M. Benoit Coquelin in a Model Situation.

In France there is an actors' home called *Le Maison des Comédians;* or, The House of the Comedians, which is a charming haven of sustenance, recreation and rest for eligible French actresses and actors. It is situated near Coulily-Saint-Germain, Paris, and its establishment was effected principally through the beneficent and persistent efforts of the late eminent French player, M. Benoit Constant Coquelin, seconded by Madame Sarah Bernhardt and other prominent persons, including the late Waldeck-Rousseau (once a Cabinet Minister). The founding of the home was accelerated by the kindly offices of the most reverend the Abbé Jules Lefèvre, who constantly encouraged M. Coquelin in his good work. Through the influence of M. Waldeck-Rousseau, the French Government donated for M. Coquelin's charitable project 300,000 francs ($60,000), and from various other sources an additional 200,000 francs ($40,000) was raised, after which the French Actors' Home was speedily and elaborately completed.

Actors' Fund Home, West New Brighton, Staten Island.

In the centre of the building there is a spacious hallway, and on the rest of the first floor there are a parlor, coat, reception, billiard, gaming and dining rooms, the latter of which is commodious and furnished partly with twelve tables and six chairs at each. The second and top floors is made up of linen and store rooms, hall closets, and bed chambers, those in the right wing being used for the women and the left for the men, one only to a room. At the front of the house there are corner balconies in the second story, front, and at the back a very wide piazza, the full length of the structure, which affords ample space for sitting and promenading. The guests can depart and return at will, and there is no restraint upon their actions so long as they conform to the liberal rules of the institution. The grounds cover an area of 10 acres, wherein is an abundance of shrubbery and handsome shade and fruit trees of various sorts and sizes; also a pure and pretty spring, a miniature river called Petit-Morin (which is well stocked with several varieties of the finny tribe), where those thespians who will may angle. To be eligible for admission to this establishment all must be of good repute, males at least sixty years old and females fifty-five, and have paid into the Home Society the sum of 400 francs ($80).

Actors' Fund Home—A Group of Residents in the Parlor.

In the top row, from left to right, are Charles A. Gonzales and George Morton. Sitting are Mrs. Clifton, W. Taylure, Mrs. Ada Morton, J. E. ("Daddy") Bauer, Mrs. Sarah Brennan and Mrs. E. B. Holmes.

THE FORREST HOME.

A Great Foundation by the Eminent American Tragedian and Its Scope.

The second great charity bequeathed in the sole interest of dramatic artists assumed the form of the Edwin Forrest Home, which institution was opened on Oct. 2, 1876, and is located at Springbrook, Holmesburg, Pa., in the Twenty-third Ward of Philadelphia, and about 8 miles from the heart of that city, from which trolley cars run at brief intervals. Its founder died on Dec. 12, 1872, aged sixty-six. It had long been Mr. Forrest's purpose to establish at the above place (which was his country seat) a home for the care and maintenance of actors and actresses, "decayed" by age or disabled by infirmity, who, if natives of the United States, should have served at least five years in the theatrical profession, and if of foreign birth at least ten years, three of those years next previous to the application having been in American theatres. The number of inmates, they now are. Forrest was a native American, of paramount patriotism, and in his will he enjoined the reading of the "immortal" Declaration of Independence by a guest of the home, to be followed by an oration under the folds of the national flag, on every fourth day of July. Another injunction was to regularly observe the birthday of William Shakespeare in an appropriate manner, and he also requested that on the first Monday of every June and October the house and grounds should be opened for the admission of ladies and gentlemen of the theatrical profession and their friends, in the manner of social picnics. Guests are at liberty to go and come upon complying with certain mutually necessary rules. The Edwin Forrest Home stands within sixty acres of principally level land.

A considerable portion of it is cultivated, while other parts are taken up with imposing shade, fruit, nut and other kinds of trees, beautiful flower gardens, lawns, etc. The building is three stories high. On the first floor is the great hall, which is entered from the exterior over a wide porch and through a massive door. To the right of the hall are the parlor, library, reception and recreation rooms; to the left, the dining room, elevator to the kitchen, which is in the basement, as are the servants' dining and other rooms. On the two upper stories are the bed chambers (all outside), amply and tastefully furnished, electrically lighted and steam heated throughout. The sanitary conditions are excellent. At an appropriate distance from the main building stands the employes' house, the barn, etc. The home has a burial plot in North Cedar Hill Cemetery, near Frankford, Pa.

THE ACTORS' FUND HOME.

A Model Institution Provided by Fund Beneficences for Superannuated Players.

The Actors' Fund Home is the largest and most beneficent establishment of the kind that was ever founded, but it may be safely said that had there been no Actors' Fund of America there would (as yet) have been no Actors' Fund Home, nor any other home, for the indigent, eligible members of the whole amusement fraternity. The Actors' Fund Home is an institution which is international in its dispensations, having already sheltered representatives of more than six different countries. Long prior to the first great step toward fruition, the question of establishing a theatrical professional home had been propounded, but its successful accomplishment was greatly due to the persistent, almost aggressive, work of the late Louis Aldrich, that enabled him to enlist sufficient financial, physical and moral co-operation for the realisation of his fondest hope; but, unfortunately, the Master Mover of the world's greatest dramatic eleemosynary achievement was not permitted to behold the auspicious opening of that rare and restful haven which now stands, an imposing monument to the memory of one who lived, worked and waned for the cause he loved so dearly. Happily he had worthy co-laborers, who ably and zealously continued the good work so well begun. At an annual meeting of the Actors' Fund held in the middle of May, 1900, it was unanimously decided to found in the City of New York a home for indigent, infirm and aged players, which the magnitude of the accomplishment had previously prevented, and a committee was at once appointed to act upon the same. Aware of the deep interest Al. Hayman had long manifested for the Fund, Mr. Aldrich immediately interviewed that gentleman and in about half an hour thereafter he had Mr. Hayman's written promise for a donation of $10,000, with a proviso that $50,000 more should be legitimately added to it, toward the establishing of an Actors' Fund Home. On May 18 Mr. Hayman's certified check for his stipulated sum was in the custody of the New York *Herald*, which paper had volunteered to open a home subscription list in its columns, and to further aid the movement as best it could. On Sunday, May 19, 1900, the subscription list first appeared, and during the ensuing twenty-four hours $13,000 were pledged, which (including Mr. Hayman's check) totaled $23,000, and in twenty days $65,290.85 had been obtained, after which subscriptions were closed, and the announcement made that another list would be opened in September. But money con-

tinued to be sent until Aug. 19, when the maximum reached $69,491.85. The subscription list was replaced at the service of the people by the *Herald* on Sept. 2, 1900, and before the reception of cash was again discontinued the total donations had more than reached the $100,000 mark, in sums ranging from 5 cents to $10,000. As soon as possible thereafter a committee of three was appointed to select a home site, and after eighteen months of careful investigation and consideration, on Feb. 5, 1901, Hesselawn, a fine country seat owned by the estate of the late Richard Penn Smith, on Brooks Avenue, West New Brighton, Staten Island, N. Y., was decided upon, a purchase quickly consummated and work on the place was commenced on Sept. 4 of the same year. Not being of sufficient size, the original building was razed, removed, and a commodious edifice of Anglo-French architecture of the sixteenth century was reared in its stead; but the interior and its furnishings are strictly in accord with the present period. The grounds comprise 14 acres, whereon are various kinds of fruit and tall, umbrageous trees, grape arbors, a miniature lake, broad, sweeping, sloping and level lawns; knolls and dales, tablelands and undulations, natural beauty and ornamentation, the whole contributing greatly to pleasure and recreation, rest and health. Varieties of vegetables and berries are raised in the garden for home consumption. There are long rows of boxwood hedges at the front and sides of the building, and near the street walk, opposite the main entrance, there is a broad, high, arched, turreted gateway, which suggests a portcullis, drawbridge and moat of mediaeval days. The house has a porte-cochère and a wide facade, which connects directly through a large half-glass door with the foyer. The establishment is three stories in height, and there is a basement which occupies the entire space within the walls, where in one part are billiard, gaming and smoking rooms and in the other the kitchen, laundry, closets, lavatory, toilet, pantries, furnaces, boilers, coal receptacle, store and servants' dining rooms. The first floor comprises a foyer or reception hall, parlor, library, coat room, large glass cases containing hundreds of treasured tomes, the executive office, spacious dining room, elevator, a lavatory and several bed and bath rooms. The second story, which is tenanted only by women and married couples, is made up of sleeping, bath, linen and sewing rooms, a hall and housekeeper's closet. The third or top floor is exclusively for men and consists of bed, bath and store rooms, lavatories and closets. There is a plentiful supply of excellent furniture, carpets, curtains, rugs, books, pictures, ornamentations, statuettes, a handsome upright piano, etc. All apartments face the outside. The whole house is lighted by electricity and steam heated and screened as required. The home is arranged to accommodate fifty guests at one time, but as yet that number has not been reached.

Actors' Fund Home—The Dining Room.

Well removed from the main structure are the servants' quarters, with bath room, lavatory, toilet, comfortable furnishings, and warmed and lighted as is the home. There are also the barn, stable, carriage, cow, chicken and ice houses, and piggery. Completed in every particular, and without one cent of debt upon it, the Actors' Fund Home was dedicated on May 8, 1902, in a most appropriate, impressive and inspiring manner. Many of those present on that occasion were notable figures in public, clerical and theatrical life. Dedication Day could be made a home holiday and sincerely and characteristically observed. The maintenance of the home, of course, made a very heavy additional demand upon the Fund, which was already scattering its bounty so silently and unostentatiously that not only the world at large, but even the amusement profession, did not realize, much less appreciate, its unremitting efforts and the extent of its beneficence. In 1902 the Board of Directors of the Actors' Fund passed (among others) the following declerations concerning the home and its guests—viz.: "We declare that it is our bounden duty, and that it will be made the bounden duty of the trustees of the Actors' Fund forever, to endeavor to make this institution a home in the full sense of the word, so that those whose declining years are to be spent within its walls may be made to feel that they are the welcome guests and charges of their former companions and friends, as well as of the great public whom they served. It is the earnest desire of the officers and directors of the Fund that the guests of the home should be made as comfortable and contented as possible." The rules governing the home are equitable, self-respecting, easily complied with and for mutual benefit. When there exists any just cause of grievance on the part of a guest a proper presentment of the same, properly supported, will always receive prompt and fair consideration and adjustment. The Executive Committee of the Fund, which body passes upon applications to the home, cannot foresee the evolution of personal peculiarities nor be regarded as responsible for the same, but when fully satisfied that such elements exist as are detrimental to the general good and discreditable to the Fund, correcting influences are applied. Guests are furnished, gratis, with wearing apparel and such other necessaries when unable to provide the same for themselves, and a weekly cash allowance goes to those who require it. A statement has appeared several times in print styling this allowance a "small" one, and professing to give its exact figure as so many cents. There is nothing "small" about the Actors' Fund of America. From May 1, 1908, to May 1, 1909, the maintenance of the home amounted to $11,396.76. It has been published that much of the gardening of the home is done by the actors residing there. If they were able to perform such labor, it "goes without saying" that they would not be beneficiaries of the Fund. The officers of the Fund never intended that its charges should undertake any onerous or menial acts. There is a sufficient number of employés paid for such purposes. The ladies and gentlemen of the home are regarded by the Fund officers, the profession and the public, not as servants, but as guests.

Church services are held in the home on Sunday afternoons by volunteer clergymen of various denominations. For reasons of their own there are some who have likened certain conditions in the home to those of a theatrical company. To the professional the following particulars will demonstrate how pertinent is the similitude: The guests of the home may retire when they wish and do not have to rise before it is necessary to get ready for an 8 o'clock breakfast. They have three good meals at regular hours; they can remain in their rooms or elsewhere at their own option; they rest in the same bed every night, unless away on a visit, which is discretionary with them. In theatrical organizations people often are obliged to commingle in cars and dressing-rooms; at the home all the single people room alone and personal intercourse rests with one's self. The home social life is regulated largely by temperament, coupled with various standards of gray matter; self-arrogation is easily stultified by indifference; general tranquility is the Alpha and the Omega, and the pervading spirit is expected to be utopian. The sick are not removed to hospitals unless it is absolutely necessary, but receive medical attention, medicines and nursing in the home. Interments are made in the Actors' Fund plot in the Evergreens Cemetery, Brooklyn, N. Y., but friends of the deceased may arrange otherwise by defraying involved expenses. There is an impression among many that only actors and actresses can become guests of the home, but that is erroneous; there is no discriminating against an eligible applicant who has been or is connected with any reputable branch of the amusement world. There are twenty different gentlemen who are members of either the Board of Directors or the Executive Committee of the Fund, or both (not one of whom is receiving compensation from the Fund) who are all zealous and self-sacrificing in the great theatrical philanthropy, but where space does not permit a complete personal specification, it may not be unacceptable to mention that the Actors' Fund Home owes very much to the able executive talent, the unceasing surveillance and efforts, the personal disinterestedness and generosity of Daniel Frohman, who, twenty-eight years ago, was the first secretary of the Actors' Fund and is now its president. Frank F. Mackay (who was a dramatic actor for fifty-one years and has been a member of the Actors' Fund for twenty-three years, occupying many official positions therein, especially the chairmanship of the Executive Committee, of which post he is the present incumbent) may be appropriately termed the "guardian" of the home, for he is unremitting in his efforts to have all the home conditions contributable not alone to comfort, but contentment and happiness. He occasionally visits the institution for personal observation. Mr. Mackay is a man of more than ordinary acumen, of long and excellent experience, a philosopher and a philanthropist.

Of their own volition several lady guests of the home are now engaged in fabricating handsome slippers, neckwear and other useful articles, which are to be on sale at the forthcoming Actors' Fund Fair, to be held during the ensuing May at the Armory of the Seventy-first Regiment, N. Y. S. N. G., corner of Park Avenue and Thirty-fourth Street, New York city, N. Y.

The home can be reached from Manhattan by taking a municipal ferryboat at the Battery to St. George, Staten Island, where rapid transit or trolley cars can be had to within a few blocks of the establishment, to which the walking is good. Visitors are received daily from 10 A.M. to 12 M. and from 2 P.M. to 5 P.M. George Morton.

VIOLET DALE'S OPINION

On the Question Whether Girls Should Adopt the Stage.

The opinion of Charlotte Walker, published in The Mirror, as to the stage as an attraction for young women has excited considerable attention. Violet Dale thus expresses herself on the same subject:

"If a girl has a happy home, with protection of husband or father, she should be content and by no means desire a public life.

"If, on the other hand, a girl has to go out into the world and fight, she need not fear the temptations or hardships of a stage life any more than she might those of any other business or profession. To be sure, there are thousands who fail to one who succeeds, but if a girl has an indomitable will, patience, perseverance, courage, some talent, and, above all, good health, she will surmount all obstacles and success is bound to be hers. She may have some few years to wait and work, but success will come.

"The lessons of greatest value we learn through trials, and every sorrow makes us better fitted for our chosen profession."

LAURETTE TAYLOR

Laurette Taylor, whose portrait appears on the first page of The Mirror, is a young actress who has inspired high expectations. The theatregoing public has had its eye on her ever since she gave such excellent account of herself in The Great John Ganton, in which George C. Fawcett appeared at the Lyric a year ago. She has supported the favorable opinion then formed of her in several subsequent performances, and recently in the leading female role in Alias Jimmy Valentine. She withdrew from the cast recently to rehearse The Girl in Waiting, in which Cohan and Harris will star her. Miss Taylor has strong natural attractive qualities and an artistic temperament that rarely leads her wrong. Her manner fascinates, and if she has not yet reached the highest points in acting she has given evidence of possessing unusual ability in denoting a wide range of expression, from the playful and vivacious to the graver emotions, that bespeak for her the possession of heart as well as imagination.

SUMMER ATTRACTION AT THE CASINO.

Following The Chocolate Soldier at the Casino the Shuberts will present Eddie Foy in a Summer review called Up and Down Broadway. The review is by Edgar Smith, with music by Jerome and Schwartz.

MRS. FISKE'S LATEST WORK.

Norman Hapgood Writes About Hannele and Pillars of Society in "Collier's."

Norman Hapgood in *Collier's* has this to say of Mrs. Fiske's work in Hannele and Pillars of Society:

"Mrs. Fiske passes from one triumph to another. Here is a life no part of which is wasted. She leads, she uplifts, she inspires. In reproducing Hauptmann's poetic drama, Hannele, she has surpassed herself. As an actress she accomplishes the marvel of playing a child and acting it as well as she could act Becky Sharp or the woman in her latest Ibsen play. As producers she and Mr. Fiske have embodied in all its poetry a drama that few managers could put on at all. It takes more talent to present in the theatre the imaginative than it does to present the literal, the sentimental or the exciting. Poetry like that of Hannele falls on the stage unless it has high talent in its service. Hauptmann, in delicacy and depth of fancy, is foremost in a land rich in culture and intelligence. Hannele is a poem which reaches far into a soul's dreams and mysteries. It is only the cave-men who think that high romance is dead. Ever reborn, she can be found, in less or greater glory, always, and of those living now the Germans know her best. Those works of modern art which exact the mind's best are the ones toward which Mrs. Fiske tends unswervingly, rising always to their requirements and holding modestly but undeniably the proud position of leader of our stage.

"Ibsen, as a rule, means to Americans at best a dull kind of satisfaction. To find him actually diverting, therefore, accepted like a real play, applauded, greeted with full houses, is in large part a tribute to the stage management of Mrs. Fiske. Defying old Dr. Johnson, who said mental exercise was unwelcome to the majority, Mrs. Fiske has proceeded through her life steadfastly depending upon the intelligence. The strange notes about her production of Pillars of Society are the ease and the vivacity, rising frequently to gaiety. She actually enjoys ideas and is able to make her enjoyment 'catching.' The drama in America is looking up."

THE PLEIADES CLUB.

The Pleiades Club will close its regular social season at the Hotel Savoy Sunday evening with its final dinner. The guests of honor on this occasion will be Ben Greet, Donald Robertson, Madame Nazimova, representing the drama, and others representing music, art and literature. The Pleiades Club is now the oldest Bohemian club in the United States. Its revels begin the last Sunday in October and conclude on the first Sunday in May. During the past season the club has held twenty-four revels, at which the principal guests have been the highest representatives of music, art, literature and drama. Among the many notable players who have been entertained and who have entertained are Laurence Irving and his wife, Mabel Hackney, Marietta Olly, Ben Johnson, Mrs. Sol Smith, Thais Lawton, Beverly Sitgreaves, Mildred Holland, Clarice Vance, Amelia Summerville, Roselle Knott, Regina Vicarino, Donald Robertson, William J. Kelly, Franklin Pangborn, Frank Keenan, Adelaide Manola, Bessie Tannehill, John Mason, John E. Hazzard, Lillie Dorn, Constance Crawley, Edith Bradford, Tempiar Saxe, Lottie Alter, Bernice de Pasquali, Ray Beveridge, Orville Harrold, Marguerite Sylva, Clara Thropp, Carroll McComas, Harry Dodd, Willa Holt Wakefield, Lucille Laverne, Ada Lewis, John E. Henshaw, Alice Dovey, Charles Judels, Stella Thomas, Frederick Truesdale, Florence St. Leonard de Wolfe, Ethel Wright, Pilar Morin, John Griffith, Mariska Aldrich, Henry Standford and Laura Burt. The club has been entertained during the season by more than two hundred prominent members of the allied arts and concludes the most successful season in its history. The toastmaster for the closing evening will be the president of the club, Dixie Hines, who has arranged the programme.

Actors' Fund Home—A Bed Chamber.

DISCUSSING POPULAR PLAYS

"The Mirror" Offers a Prize for a List That Will Most Nearly Correspond to One Representing the Average of All Submitted—Experts Express Themselves.

THE DRAMATIC MIRROR hereby offers a prize of $25 for a list of twenty-five of the most frequently acted plays most nearly corresponding with a list compiled to represent the average of all the lists submitted.

Next week THE MIRROR will publish all the details of the proposition and announce a committee of experienced judges who shall pass upon the lists submitted and award the prize to the successful competitor.

In the meantime MIRROR readers may go ahead compiling their lists and forward them to this office.

The plays to receive attention should be plays that have won their popularity in the better class of theatres and may be:

Tragedies,
Melodramas,
Comedies,
Domestic Dramas,
Problem Plays,
Farces,

but not musical comedies or operas, either grand or comic. Cheap melodramas which have been popular in the minor theatres are excluded, as they are no longer in demand by the public. Such melodramas as The Streets of New York, The White Slave, The Two Orphans, The Lights of London and plays of this general scale of excellence are, of course, eligible.

Lists should be submitted in typewriting, if possible, without quotation marks, but where pen and ink are used each play named should occupy a separate line.

To the compiler of a list which comes nearest the average of all the lists submitted THE MIRROR will pay the sum of $25.

Further details next week.

THE PUBLIC DECIDES.

And Therefore Critical Dissatisfaction as to the Character of Plays Is Illegitimate.

Edwin Hopkins, in discussing the comments on his lists of "the ten most acted plays," says:

"In the comments on the ten most acted plays a certain vein of dissatisfaction crops out; that other plays, presumably more worthy, should have been neglected in favor of those open to so many criticisms as are the ones of the lists.

"Such an attitude is like a criticism of the survival of the fittest, ineffective by the very nature of the case. The public has made its selection and has rendered its verdict, as it pleases to continue to do so with unmistakable directness, upon the occasion of every new play, and a criticism of its choice becomes a confession that the critic does not understand the public.

"Most of the objections spring from the fact that the great successes have little literary quality. Generally, much ink is wasted in deciding which plays are 'literature' and which are 'not literature.' Immediately a play is decided to be 'not literature,' it and the offending author are thrown into the critical discard. As practically all of the most frequently acted plays come under the head of 'not literature,' the critic in search of dramatic masterpieces which are 'literature' finds himself somewhat out of alignment with the facts.

"The great popular successes, without exception, however, contain something that is more comprehensive than mere literature, which last may be called excellence of immediate expression, the poetry of the surface of things—the fitting garb of thought.

"But in these plays, and all great plays, resides a greater beauty than literature, for the garb of thought must always be less beautiful than the thought itself, if the result is not to be overdressed. The nude idea is the idea most perfectly garbed.

"Transcending verbal poetry or literature, there is a greater poetry, the poetry of human actions; the rhyme of the kindly deed, the rhythm of the silent sacrifice and the vast movement of the inspired resolution; and all the qualities of the intense relationships which life develops. It is this greater poetry, inhering in a play, that gives it permanence.

"The construction of a plot, so simple as to be despised by the litterateur, and even ignored entirely in certain quarters by writers who assume that they have gotten past such rudimentary details, nevertheless requires and rewards a degree of feeling, artistic poise and power of expression vastly beyond the necessities of literature. The plot may be likened to the bones of the structure, for however pleasing may be the exterior, if the articulation is imperfect it will move only to fall. And however psychological the content of the play, without a skull the functions of the brain do not exist.

"It is in the department of the plot that success is won or lost, and the great plays endure, not because of their lack of literature, but in spite of it. They are possessed of little culture, as it were, the rugged toilers of the drama, the hewers of wood and the drawers of water. Though rough and uninteresting to the casual view of the superspeculative mind, they yet contain elemental forces which the playwright must understand and embody in his work if it is to have permanence. Whatever his message may be, if his messenger be not sturdy it will not be carried far.

"One of THE MIRROR'S correspondents says that 'popularity counts for little,' and seems amused that Jerry the Tramp should be mentioned with Louis XI, Faust, and Hamlet. But if we strip these plays of their literary qualities, of subsidiary importance in the theatre, Jerry the Tramp may occupy no inconsiderable place beside them. It is a widely acted play, and the material of which it is composed has been used in many forms and by many authors. Originally a French play, Joorisse the Juggler, it was adopted by Dion Boucicault as Inshavogue. It later became A Noble Outcast, and is still variously played as The Convict's Daughter, A Prince of Tatters, A Hero in Rags, as well as Jerry the Tramp. Dramatic material of such wide and permanent value is seldom found.

"It is also frequently played under the title Only a Woman's Heart, a title which is perhaps as well known as any which has ever been given to any play, since with the wily managers of the small traveling companies it is a great favorite, almost any play being playable under that title.

"Hazel Kirke frequently appears as Only a Woman's Heart, as does Kathleen Mavourneen and other pathetic romances. The small manager's sure receipt is, when in doubt bill Only a Woman's Heart and play anything the people are up in.

"Hazel Kirke, like Jerry the Tramp, appears also in a number of versions, such as A Will of Steel, Farmer Allen, Driven from Home, and very widely as Mabel Heath. Another sturdy play, though not yet noted in the lists, is variously known as The Inventor, Old Farmer Hopkins, Jason Joskins, Joskins of Connecticut, and The Fortunes of a Waif, and naturally Only a Woman's Heart.

"All of these plays are widely and constantly used in the towns and smaller cities. They are institutions, and they deserve the earnest study of the playwright who aspires to being pirated.

"An interesting contrast to them would be furnished by a list of the ten plays most infrequently acted, the brilliant fiascos, so to speak.

"It is difficult to recall them, for they linger in the memory hazily. The theatre is recalled, the star, the incidental circumstances, long before the name of the play can be brought back. Such a list as this furnishes food for thought.

"The Christian Pilgrim, The Faith Healer, The Winter Feast, Votes for Women, The Narrow Path (one consecutive night), Meyer and Son, Lincoln in the White House (and then the storehouse); Brown's in Town, over which the management was so enthusiastic that posters were put out on the opening night with blank spaces to be filled in the next morning with opinions of the press. The opinions, however, were of such a nature that not a single blank could be filled with so much as a garbled quotation; then Major Andre, and last but not least, Life, at the Garden Theatre, concerning which Frank McKee is said to have paced the vacant lobbies as the sole auditor seated himself, and muttered to the man on the door, this is not Life, this is Death.

"Striking contrasts to the popular plays, which have indeed been so frequently acted that a sort of profession within the profession has been developed; the Tom actors and the East Lynne actors, so numerous that a manager could easily start up Broadway at noon and recruit a company, or a number of them, all up in the bills, for performances the same night without book, 'script or rehearsal.

"Though without literary beauty and often without even the excellence of good dramaturgic construction, the great successes yet contain so much of the greater poetry of human nature that they have become a part of life, commanding the tribute of tears from every eye and having a message for every heart. Criticism of such plays become criticism of human nature itself, and the critic ultimately finds that he is criticising himself. Only profound changes in culture and the social fabric and in human nature, will be able to supplant them in the popular esteem."

THE QUESTION OF POPULARITY.

The Literary Quality Must Enter Into the Problem—The Mass Even Applaud Punch and Judy.

"This question of the popularity of plays is a rather ticklish one, and to name the ten most popular plays is not dismissed, in my opinion, by calling off the first ten which are known to have had a long lease of life," writes a well-known dramatist to THE MIRROR. "This would assuredly set up a false standard, and Americans would rest under an ineradicable stigma of decidedly bad taste. In other words, we are not to construe the matter too literally. If the ten most popular novels were substituted for the ten most popular plays, "Deadwood Dick" and the Nick Carter series would have to be assigned the foremost place in the list. But novel readers seem to have a finer sense of discrimination in this respect than those who contend that Somebody the Tramp, The Fatal Wedding and other pieces of this kind are entitled to inclusion along with Hamlet.

"After all, drama is a part of literature, and the literary qualities of a play must enter into the problem. But literature in this connection is widely misinterpreted. It does not by any means signify a drama written in labored verse or garnished up with fine phrases. The popularity of Hamlet is not impaired by its verse, because it is essentially and in fact dramatic verse. But all literary or poetic plays are not good drama, any more than all plays with intricate plots are good drama. And pointing to some of these, Clayton Hamilton in his recently published book on the "Theory of the Theatre" well observes:

"'These poems are not plays; and the innocent spectator, being told that they are, is made to believe that poetic drama must be necessarily a soporific thing. And this belief once lodged in his uncritical mind, it is difficult to dispel it, even with a long course of Othello and Hamlet. Paola and Francesca was a good poem but a bad play; and its weakness as a play was not excusable by its beauty as a poem.'

"And Brander Matthews, in one of his recent books on the stage, takes up the subject of the literary play and declares: 'The real literary merit of a play does not reside so much in its wording as in its solid structure, in the logic of the plot, in the sincerity of its character-drawing. Fine writing has never yet made a good play; and the good play is a good play independent of all its phrases, however glowing and gorgeous these may be.'

"I cannot, therefore, admit the justice of dignifying a production with the title of a play simply because it has been popular with the masses. Uncle Tom's Cabin is a mere stringing together of a lot of exciting scenes interpreted by a lot of bizarre, unhuman and purely hypothetical characters. This is primitive drama, pure and simple, and we might by another step prove that the play of Punch and Judy, if the line is not to be drawn anywhere, is the most popular of all.

"When we speak of the ten most popular plays we must name plays with unity of action if not of time and place. There must be harmony of parts, logic of plot, plausibility of character—in short, those literary qualities which Professor Matthews defines as the natural elements of drama. In this sense Camille, Frou-Frou, Hedda Gabler, The Second Mrs. Tanqueray, Old Heidelberg, as well as Hamlet, Ingomar, Pygmalion and Galatea are popular plays, although the latter three are written in blank verse. If any one doubts that the literary element enters deeply into the construction of a play let him try to write his own dialogue to a plot of Ibsen or even Boucicault, and compare it with the original. If he is not a conceited noodle he will either admit the point or prove himself a genius."

Mr. Herrick Replies to Southover Lewes.

"The discussion over my list of one hundred plays is very gratifying, for my principal object in preparing the list was to arouse new interest in the reading of plays and in the study of the great dramas of the past as well as those of the present day," says Howard Herrick to THE MIRROR.

"The criticisms offered by Southover Lewes were quite interesting, but in one case his memory is at fault. He said: 'Don Cæsar de Bazan is known chiefly as the subject of the opera The Bohemian Girl.' As a matter of fact, Balfe's opera is founded upon Fanny Elsler's ballet, The Gipsy, Wallace and Fitzball's opera, Maritana, was written around the story of Don Cæsar de Bazan. Don Cæsar was played by Frederick Lemaitre, James W. Wallack, Lester Wallack, E. L. Davenport, and Edwin Booth. Practically the same play was later revived by William Faversham and James K. Hackett. The Hackett version was known as Don Cæsar's Return and was the work of Victor Mapes.

"It is true that the Wills version of Faust is the best, but there are so many versions of this play that it seemed advisable to credit it to Goethe."

The Best Ten in England.

G. F. Howes, who is familiar with conditions in England, adds this interesting list to the lists of "the ten most frequently acted plays":

"I notice with interest THE MIRROR'S lists of the ten most acted plays in the United States. I have been comparing them with what seems to me the ten most acted plays in England, which is interesting in this connection. Perhaps some other English professionals may contribute their views. I believe the following list is fairly right for England: East Lynne, The Shaughran, Moths, Streets of London, Lady Audley's Secret, Never Too Late to Mend, She Stoops to Conquer, School for Scandal, Hamlet, and The Lady of Lyons. This list contains several that are popular in America, but we do not have in England frequent performances of Uncle Tom's Cabin."

WESTERN MANAGERS IN NEW YORK.

Fred Belasco and Calvin Heilig, who with Oliver Morosco comprise the owners of the string of stock houses on the Pacific Coast, have been in town looking for plays and players for their houses. Mr. Belasco started back West Friday, but Mr. Heilig remained over till this week to attend to a few details. Fred J. Butler, Mr. Belasco's stage-manager at the Alcazar, San Francisco, accompanied them.

The circuit of theatres includes the Spokane Theatre in Spokane, the Seattle Theatre in Seattle, the Baker Theatre in Portland, Ye Liberty in Oakland, the Alcazar in San Francisco, and the Burbank in Los Angeles. For his Alcazar Theatre Mr. Belasco has engaged the following players: Jane Gordon, Catherine Calhoun, Tom Chatterton, and Rodney Hanous. For the whole circuit the following plays have been secured: The Flag Lieutenant, Love Watches, My Wife, Inconstant George, Jack Straw, The Rose of the Rancho, Via Wireless, The Call of the North, The Woman in the Case, The Noble Spaniard, The Builder of Bridges, The Fires of Fate, Detective Sparkes, Billy, The Bachelor, John Ganton, The Return of Eve, The Wolf, A Man's a Man, Quincy Adams Sawyer, and Going Some. Special companies in The Squaw Man, The Girl of the Golden West, and The Heart of Maryland will tour the entire West.

At Mr. Belasco's Alcazar Theatre, San Francisco, beginning in June, Virginia Harned will appear with the regular stock company for a fifteen weeks' season, presenting Anna Karenina, Iris, The Second Mrs. Tanqueray, and An American Widow. Following Miss Harned's engagement James K. Hackett will play a six weeks' season with the same company, in The Pride of Jennico, Monsieur Beaucaire, John Ermine of Yellowstone, Don Cæsar's Return, and Samson.

A TOPEKA INNOVATION.

Mayor Billard, of Topeka, Kan., recently elected, declared for open theatres Sundays in that town in the future and backed up his statement by saying that if the theatres must close on Sundays so must everything else, including the street railway lines and drug stores. Topeka is considered an excellent one-night stand out of Kansas City, and many managers will appreciate this opening.

GERTRUDE ELLIOTT'S COMPANY.

The principals of the cast engaged to support Gertrude Elliott during her London appearance in Mrs. Burnett's play, The Dawn of a To-morrow, will include Henry Ainley, Herbert Waring, Jameson Lee Finney, J. H. Barnes, Ada Dwyer, Portia Knight, Roy Fairchild, and Ernest Joy.

THE PLAYS OF THE WEEK

To be reviewed next week:

A MATINEE IDOL.....Daly's
CASTE.....Empire
THE GIRL WITH THE WHOOPING COUGH.....New York
THE SPITFIRE.....Lyceum

Nazimova's Thirty-ninth Street—Little Eyolf.

By Henrik Ibsen. Produced April 18, (Messrs. Shubert, managers.)

Mrs. Rita Allmers ..... Madame Nazimova
Miss Asta Allmers ..... Ida Conquest
Alfred Allmers ..... Brandon Tynan
Eyolf ..... Master George Tobin
The Rat Wife ..... Gertrude Berkeley
Engineer Borgheim ..... Robert T. Haines

This proved an event that was interesting in a double sense. In the first place, it marked the return of the popular actress Madame Nazimova to New York, after an interval of a season. In the second place, it served to dedicate the cosy little theatre which the Shuberts have erected almost next door to the Maxine Elliott Theatre and to which they have given the actress' name.

The fine audience was in a holiday mood and entered warmly into the spirit of the performance. The theatre is small, seating but 700; but the interior appointments are peculiarly cheerful, with white enameled chairs and aluminum boxes projecting from the darker hue of the wall decorations.

Little Eyolf received for the first time in English a worthy production, so far as the cast and the scenic features are concerned, and Nazimova personally was welcomed by a large and fashionable audience with an enthusiasm that amounted almost to an ovation.

The part of Rita demands a wide range of expression on the part of an actress—in the first act the warmth and sensuous glow of an impassioned woman who is jealous even of her own child and disinclined to share with him the affection of her husband. In this act Nazimova displayed all the art of seduction and the temper of a nature intolerant of reason, giving all the significance of which it is capable to the phrase, "There stood the champagne, and you did not touch it." She formed a thrilling picture of transfixed horror as she stood by the curtained door, on realising that little Eyolf has been drowned, with which the curtain falls on the first scene.

Again she denoted with marked earnestness the spiritual transformation which Rita undergoes in the next two acts—her blood, cooled by the tragedy of her child's death, her sense of bereft motherhood aroused, her nature purged of its purely sensuous strain, her mind awakened to the higher ideals of her husband, and finally herself showing him the way to the right solution of their future companionship, which gives the ending of the play such a deep touch of pathetic interest and the whole an admirable harmony of form.

Nazimova's pronounced type of dark beauty and vivacity of spirits, as well as her whole temperamental endowments, are more interesting as objective elements than in the framework of an Ibsen play, and there was lacking in the stage-management the evidence of the inner spirit of the great Norwegian. This latter elusive quality was obviously not within the scope of the director of the stage at all. But the admirable acting of Nazimova spoke for itself, and the stage pictures of each of the three acts were masterpieces — the unique interior of the first act, the fiord by the sea with its mountains, distant waterfalls and scattered firs, as shown in the second act, and the frowning cliff in Allmer's park, with its wonderful sky stretching away over the sea, and the effective transition in the light from sunset to dark and to a northern moonlight.

These were all characteristic incidents of a strong performance of a play which some will say is gloomy, depressing, etc.—as though they were making an amazing discovery. It is one of the most psychological of plays, and Ibsen here tells a story from within outwardly, and touches nuances of human nature which develop constantly into unexpected turns to excite keen interest.

Brandon Tynan's work as Allmer, a part which shares fairly in importance with that of Rita, is to be commended. It was an earnest, intelligent and well-marked interpretation and distinguished by a fine flexibility of moods. Save for a certain lack of color in expression, Ida Conquest's Asta was also most sympathetic and a well-defined portraiture of the half-sister of Allmers in whom he finds what is missing in Rita. The tragedy of it is that Asta, who has discovered that there is really no relationship between them, must bestow herself on the lively, chivalrous, manly engineer Borgheim, whom she does not love. This part was admirably played by Robert Haines, and the intrinsically melodramatic part of the mysterious Rat-Wife was pictured with a fine sense of the grewsome by Gertrude Berkeley.

Little Eyolf was produced some years ago by Scandinavian amateurs and later at the Carnegie Lyceum by Oda Nielson, the Danish actress, with inadequate support.

It is appropriate here to suggest to those who wish to interpret Ibsen that they endeavor to place themselves in the atmosphere of the scene in which they appear and of which they are parts. Madame Nazimova in the first act wears a reform gown which displays her willowy figure with a poignantly seductive charm. It conforms admirably with her type of beauty and it a credit to the dressmaker who created it.

But it is not the dress for Mrs. Allmers, who is the wife of a Norwegian schoolmaster and literary man in a small community. Allmers is well-to-do, but his house and his wife, as represented last week, are anomalies.

It is as important to study the costumes and furnishings which belong to the country and period of a play—even a modern play—as to study the dress and furniture of the Elisabethan period for Schiller's Maria Stuart.

It is not enough to give an acting performance of Ibsen; it is also necessary to give the acting characters amid the environments which the author provided for them. Norwegian society is as distinct from that of Paris as are the fashions of Christiania and Paris, or the points of view of Bucksport, Me., and of New York.

The stage manager of Little Eyolf evidently was not aware of this. Mr. Tynan and Miss Conquest came nearer the mark; but Mr. Haines' jaunty riding costume was more suited to the Central Park equestrian roads than the roads of the Scandinavian backwoods.

Belasco—The Call of the Cricket.

A comedy in three acts, by Edward Peple. April 19. (Frederic Thompson, manager.)

Rosalie, the Cricket ..... Mabel Taliaferro
Ben Judson ..... Joseph Brennan
Norman Marsh ..... Everett Butterfield
Fannie Marsh ..... Lillian Thacher
Mrs. Wrenwood ..... Emily Lytton
Rena Colebrook ..... Norman Mitchell
Sam Shepherd ..... William Harrigan
A Butler ..... George Wright, Jr.

Mr. Peple's dramatic genius is uncertain. He figures interestingly as a writer in the magazines. He wrote The Prince Chap, which had its day of popularity and was wabbly as a dramatic structure but delightful as a story. Since then he has not presented an authoritative attitude on the stage.

The little play with the attractive title which he launched at the Belasco Tuesday evening, and in which Mabel Taliaferro is introduced, after shelving Springtime, which bloomed forth last Autumn—apparently out of season—is as nearly plotless as a three-act piece can well be, and you wonder what holds it together until you bethink yourself of the peculiar charm which Miss Taliaferro seldom fails to exercise over her audience.

She has the small figure and the big, wondering, trustful child-eyes and the serious voice and old-fashioned ways that built up a vast following for Maggie Mitchell years ago. Miss Taliaferro, too, is building up a following, something after the manner of Maude Adams; and people perhaps in years to come will go to see her, caring less whether her play is quite up to a high standard than that they may warm up over her little quaint ways and thrill to her duodecimo emotions.

She alone carried The Call of the Cricket on her frail little shoulders, and so well she carried it that the audience didn't even pause to wonder why the piece bore its name. It was a real gala reception for the persuasive little ingenue who can play an emotional scene as effectively as many of her bigger professional sisters, though they shed vastly more crocodile tears and sob and sigh with ten times more initial energy to no better purpose.

Her distress as the heroine was all so much the making of a mountain out of a mole-hill. The situations were all so reminiscent of Lorie and The Pearl of Savoy. The pathos was all so much weak tea. Her personality was all so similar to half-faded pictures in the old galleries of retired theatrical ingenues.

Yet in spite of all this and more, you couldn't help but feel yourself drawn into the vortex of her grief and enjoy the tinsel and gold bullion on view in all their artificiality as though they had been the real stuff.

Rosalie is the product of a Kentucky stock farm who is spending a vacation with her schoolmate, Fannie Marsh, the daughter of a noble house of real Eastern society people. There, in the exuberance of her untrammeled spirits, she runs foul of Rena Colebrook, a coldly repellant society creature given to sarcastic observations, who is betrothed to Fannie's brother Norman. The cricket's chirping disturbs Rena. A yachting trip during which Rosalie allows herself to be rescued from drowning by Norman, upsets Rena's digestion, and she develops symptoms of the green-eyed monster. There is a quarrel; Norman in a pique proposes to Rosalie, marries her, grows tired of her, and secretly longs for Rena.

To create situations, the author stages a scene of an exchange of bitter repartee and cutting sarcasm between Rosalie and Rena, in which poor Rosalie keeps up a semblance of happiness when her heart is breaking. The chief interest is maintained for the better part of the two acts following the marriage, in showing Rosalie suffering deeply while pretending to be still true to her name of the cricket. The climax comes when Uncle Ben comes East from Kentucky to take Rosalie back to the stock farm. He has seen through her mask and is going to put a stop to it. Then at the moment of parting Norman realizes that he has not been just to his little wife, and he shows such sincere repentance that Rosalie is moved and forgives him.

The author has been careful not to draw his characters in any but the most neutral colors, except that of Rena, who is a modified type, adjusted to modern conditions, of the old-fashioned adventuress now seldom seen anywhere save on the minor stage. Even Sam Shepherd, the comedy character, who has to invent an improvement on a bank counting device in order to qualify for the hand of Fannie Marsh, is a creature of neutral tints. He was played with excellent humor by William Harrigan. The remainder of the cast is fair. The unduly emphasized society people were but remotely suggested.

Irving Place—The Sweet Girl.

(Das Süsse Mädel), operetta in three acts, by Alexander Landesberg and Leo Stein, music by Heinrich Reinhardt. Revived April 19.

Baldwin, Count Liebenburg ..... Gustav Olmar
Lizzi ..... Else v. Bostel
Count Hans Liebenburg ..... Rudolph Koch
Lola Winter ..... Lucie Engelke
Florian Liebich ..... Hans Dobers
Fritzi Weyringer ..... Flora Arndt
Prosper Plewny ..... Gustave Hartsheim
Max ..... Arthur Bondahn
Andrei ..... Siegbert Wind
Mizzi ..... Nora Krueger
Fanni ..... Marga Wulfen
Klapper ..... Oscar Fenke

A revival of The Sweet Girl last Tuesday night was the last offering of the regular season at the Irving Place Theatre. Mr. Conried produced the operetta at this theatre some years ago. The memory of its delightful music and its clever book has lingered in the minds of those of us who heard it then even down to the present. The revival as a whole was better than the earlier production. The chorus far excelled that of Mr. Conried. Its work compares very favorably with what can be seen on Broadway in far more pretentious offerings. Miss Engelke, who really had a part worthy of her, distinguished herself as Lola Winter, the Sweet Girl. She sang well and radiated good nature. Rudolph Koch appeared to excellent advantage as Count Hans Liebenburg, Lola's lover. His excellent singing won him many encores. As the uncle, Count Balduin, Mr. Olmar was droll. Gustave Hartsheim in the role of Prosper added another to the long line of comic hits he has made this season. Flora Arndt as Fritzi and Else V. Bostel as Lizzi were wholly adequate, vocally and histrionically. Mr. Dobers, who staged the opera, made a capital Florian.

On May 2 the Berchtesgardner folk-players begin a season of folk-plays which is to last one month. Three plays are announced for the first week.

At Other Playhouses.

CITY THEATRE.—Anna Held with her bevy of beautiful girls in Miss Innocence was the opening attraction at the new City Theatre. The play, which ran for over a year at the New York Theatre, has not lost any of its drawing power. Miss Held's French accent and the novelties which F. Ziegfeld, Jr., had furnished were as attractive as ever. The applause on the opening night was such that Miss Held, much against her will, was compelled to make a curtain speech. "It gives me great pleasure," said she, "to see you like my play. I wish to thank Mr. Sullivan and Mr. Kraus for the great honor they have given me to open the new theatre. The city is prosperous, why not the City Theatre?" This week, The Follies of 1900.

GRAND OPERA HOUSE.—David Belasco's merry farce, Is Matrimony a Failure, played to big business here last week. The entire original cast intact, which was seen at the Belasco Theatre on Forty-second Street, appeared here. The play is beautifully staged in the usual Belasco style and the acting is quite as good as any seen here this season. This week, Margaret Anglin in The Awakening of Helena Richie.

ACADEMY OF MUSIC.—Olga Nethersole began her limited engagement at this house in Sapho last week. This is the play dramatized by Clyde Fitch from Daudet's novel which caused such a sensation several years ago on its production in New York. Miss Nethersole's annual New York engagement comes a bit late this season owing to her extensive bookings throughout the country. Her return was therefore eagerly awaited. As Fanny Legrand Miss Nethersole is seen at her best. She enters into the very soul of Daudet's heroine and gives such a realistic exposition of the woman that at every performance tear-drenched handkerchiefs were numerous. This week, Carmen on Monday, Tuesday and Saturday evenings and Wednesday afternoon; The Writing on the Wall on Wednesday night, The Second Mrs. Tanqueray on Thursday night, and Camille on Friday night and Saturday afternoon.

GARDEN.—This theatre was dark last week on account of the unexpected closing of Ben Greet's season. No attractions have yet been announced for this unfortunate house. It is probable that the theatre will remain closed for some time.

LYCEUM.—Mrs. Fiske and her Manhattan company closed their successful four weeks' engagement at the Lyceum Saturday. Owing to numerous requests for more performances of Ibsen's Pillars of Society, Harrison Grey Fiske changed his original plan of devoting the entire last week to Hannele and divided the week between the two plays. Hannele was given on Monday, Tuesday and Wednesday and Pillars of Society the rest of the week. Contrary to Mrs. Fiske's custom of not giving a mid-week matinee, she gave two Thursday matinees of Pillars of Society. Mrs. Fiske is at the Hollis Street Theatre, Boston, this week, beginning a two weeks' engagement. Daniel Frohman last night presented Charles Cherry in Edward Peple's The Spitfire at the Lyceum.

WEST END.—Blanche Bates in The Fighting Hope appeared at the West End last week to good business. Miss Bates as Anna is convincing and strong in the emotional scenes. The Mrs. Mason of Loretta Wells was well done, and Milton Sills as Burton Temple and John W. Cope as Marshfield Craven received appreciative applause during the strong situations of the play, which they carried successfully. Wedgwood Nowell as the convict, who did not appear until the last act, plays the despicable character in the proper tone. This is the last regular attraction of the season. During the Summer moving pictures and vaudeville will occupy the house.

PROFESSIONAL DOINGS

Bowd M. Turner, who played the half-breed in Mittenthal's Money and the Woman, and Florence Radinoff, the gypsy in The Road to Yesterday, were married in New York April 20.

George W. Connors, secretary of the Buffalo Bill Wild West-Pawnee Bill Far East Shows, was married in Trenton, N. J., to Luella Cross, a non-professional.

A final decree of divorce from her husband, James K. Hackett, was granted Mary Mannering by Supreme Court Justice Fitzgerald April 19.

The Actors' Child League Concert Company, after a most successful tour of the South, returned to their headquarters, 773 East 180th Street. On Saturday, April 16, they entertained the children of the Hebrew Orphan Asylum.

Leonora Bradley has closed with Vaughn Glaser's company and has gone to her home in Brookline, N. H.

Emilie Neri and Delia Zaccaria, both members of the Lombardi opera company, were married in Oakland, Cal., April 14.

The Southern Climax company closed April 16 after a thirty-two weeks season. In the company were Robert Taber, Carney Christie, Albert Toerinle, and Pauline Perry.

While playing in Chicago Harry Corson Clarke arranged to transfer his base of supplies to that city and has re-engaged W. H. White as general manager (Mr. White's sixth season with Mr. Clarke). Three companies will leave Chicago in which Mr. Clarke will have a pecuniary interest.

Maude Raymond has been engaged by Frederic Thompson for his Summer production on the New Amsterdam Roof of The Comic Supplement about June 1. Williams and Van Alstyne wrote the lyrics and music.

Mr. and Mrs. George Thatcher have taken a house for the Summer at Little Silver, N. J.

A final decree of absolute divorce was granted Christie MacDonald April 21 from her husband, William Winter Jefferson.

Adeline S. Wheatcroft, the actress and dramatic teacher, filed a voluntary petition in bankruptcy April 21, giving liabilities of $9,700.42 and no assets.

On Thursday, April 28, Harry A. Thomas, of Philadelphia, Pa., and Elizabeth H. Searfoss, of Phillipsburg, N. J., were married. Walter McIlroy was best man and Grace H. Searfoss bridesmaid. The newly wedded couple will reside at Easton, Pa., for the Summer. In the Autumn Mr. Thomas will go on the road again as a stage carpenter, and his wife will travel with him. Mr. Thomas is a member of the I. A. T. S., the T. M. A.'s and the Sons of Veterans. Mr. McIlroy is also a T. M. A. and an electrician and picture machine operator.

Ann Lloyd Burt, mother of Laura Burt, sailed last Saturday on the *Celtic* for a visit to relatives in Wales. She will return in September.

Eugene Shakespeare has been engaged for the part of Sam Wright in The Awakening of Helena Richie with Margaret Anglin. Mr. Shakespeare has been the leading juvenile and light comedian with the Lytell Stock company at Rochester and Albany the past forty-two weeks and played Chris Hazy with Liebler and Company's Mrs. Wiggs of the Cabbage Patch two seasons, being engaged for the special company which toured Australia and New Zealand.

BRADY JOINS SHUBERTS

JOINT ORGANIZATION OF A MILLION DOLLAR THEATRICAL PRODUCING PLANT.

W. A. Brady Heads Large Corporation Prepared to Turn Out Plays from the "Raw Manuscript" to the First Night Production—Will Encourage American Authors—May Furnish Hammerstein with Drury Lane Melodramas When Manhattan Is Not Used—Two New Theatres for New York—Attractions Affected by Change.

Articles of incorporation were filed at Trenton, N. J., last week for a company to be known as the William A. Brady, Inc., with a capital stock of $1,000,000. The officers are William A. Brady, president; Lee Shubert, vice-president, and J. J. Shubert, secretary and treasurer.

This was the first confirmation made public of the rumor which had been current for a week before that Mr. Brady would book his attractions through the Shubert offices next season and sever his relations with the theatrical syndicate. The relationship takes on an intimate character from the fact that the incorporation was planned to start what Mr. Brady called "a theatrical manufacturing plant" which will enable the company to take a play in raw manuscript form and turn it out a finished stage product, not only for its stockholders and directors, but for all who may care to avail themselves of the organization.

Mr. Brady further stated, in an interview given out last Monday and printed in the morning papers of April 19:

"Our plans embrace the building of two more theatres in New York city, within a stone's throw of Long Acre Square, on sites already selected. One will be called the New Netherlands and the other the Edwin Booth. We will build new theatres in Boston, Chicago, and Philadelphia. Oscar Hammerstein is considering a proposition made to him before sailing for us to provide him with big productions of melodrama at the Manhattan Opera House during the period when that house is not being used for his grand opera performances."

The latter statement is borne out by the impression created by Hammerstein in Philadelphia, as noted in THE MIRROR correspondence from that point last week, that he will fill gaps of time in his Philadelphia opera house by non-operatic productions.

Mr. Brady said that the theatre now building in West Forty-eighth Street will be under his personal control, but productions of the new corporation will be booked there.

The attractions under Brady's management which will in future be booked through the Shubert booking offices are Grace George, Robert Mantell, Louis Mann, Otis Harlan, and Wright Lorimer. Attractions controlled by him in partnership with Joseph M. Grismer will remain independent of the new company. They are Thomas A. Wise and Douglas Fairbanks, Cyril Scott, the plays A Gentleman from Mississippi, The Man of the Hour, etc.

"My arrangements with the Shuberts," said Mr. Brady, "give me a chance to do things in the producing line that I have always earnestly wished for. My operations are no longer to be restricted, and I can play companies in which I am directly or indirectly interested where I please. Besides this, the large capitalization of the company gives me unlimited cash to operate with.

"A special feature of our policy will be to encourage American dramatists, both those that are known and unknown, in writing American plays, and in order to interest these authors the new corporation will guarantee immediate production of any play accepted by them.

"Among the authors whose plays have already been contracted for production by this new company are George Broadhurst, Thompson Buchanan, Jules Eckert Goodman, Frederick Lonsdale, John Corbin, Justin Huntley McCarthy, James Fagan, and John C. Ritter. Negotiations are now pending with many more."

Of the two theatres to be built in New York, one will have a large seating capacity, the other will be a small house. It is widely believed that the larger will occupy the junction of Broadway, Seventh Avenue and Forty-seventh Street, facing Long Acre Square, considered one of the finest sites for a theatre in the country. This, it is understood, is owned by Felix Isman. Recently the Shuberts acquired the property of the horse exchange on Broadway just north of the junction.

Mr. Brady said that he intended to enlist his active service as well as that of the new company to aid the Shuberts in bringing about the open door policy throughout the United States. He said he would offer his attractions to the theatres in Texas and Missouri which are at present shut to independent producers, and on their refusal to book his plays he would avail himself of the laws recently enacted in those States and take the matter into court and carry the case, if necessary, to the Supreme Court of the United States.

Mr. Brady's announcement caused Klaw and Erlanger to issue a good-natured statement of a semi-humorous character, attributed to Mr. Klaw. Touching the last-named matter he said:

"In order to save Mr. Brady and his legal advisers time, I might say to him now that we positively decline to book any of his attractions in any theatres we control in Missouri or Texas, and we will help him to get before a United States court, because if he takes the case into the courts of either of those States we shall promptly move to have it transferred to the United States courts. He will there be instructed that the Constitution of the United States does not allow any confiscation of private property, and that theatres are private property under the control of their owners.

"The courts of this country all the way up to the last tribunal have decided that a manager can keep anybody he pleases out of the front of his theatre, even if the fellow pays money. If we can keep one fellow out of the front door what is to prevent us from keeping a whole company out of the stage entrance?"

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The April meeting of the Brooklyn Chapter was held at Assembly Hall Friday, April 15, Mrs. Mary Gibbs Spooner, president, presiding. After the business meeting there was an interesting programme arranged by Julia Marie Broaker, chairman of the entertainment committee. Elsie Cobb gave a contralto solo, Miss Frick a violin solo, Chester Beekman readings, Florence Burns dancing and reading, duet by Walker Dinger and William Mogk. The presence of Edna May Spooner during the social hour was an added pleasure. Frank La Rue was the guest of honor.

The regular yearly meeting of the New York Chapter will be held May 3 at 7.30 P.M., at 550 Seventh Avenue. Only those members whose dues are paid up to the first of May this year are entitled to vote at this meeting.

All chapters are urgently requested by the National Council to remember that the annual convention will be held Thursday, May 26, at St. Chrysostom's Hall, at 9.30 A.M.

Rev. John P. Forbes, minister of the Church of Our Saviour, First Unitarian, Brooklyn, a chaplain of the Alliance, died at his home in Pierrepont Street April 18.

THE LIEBLERS TO AID CONVICTS.

Paul Armstrong, author of Alias Jimmy Valentine; Liebler and Company, producers of the play, and Charles Burnham, manager of Wallack's Theatre, where Alias Jimmy Valentine is playing, have agreed to give a benefit performance of the play for "lifers," or those convicts who are serving a life sentence. John Carter, the poet, who has recently been released from prison and who wishes to get a sufficient sum to get back to England, was offered a percentage of the receipts of one performance of Alias Jimmy Valentine if he would consent to appear in one performance. Mr. Carter refused.

GOSSIP OF THE TOWN.

Mildred Claire writes that she is not dead, as has been reported. She has just recovered from a severe attack of acute laryngitis at her mother's home in Elmhurst.

Wedgwood Nowell, who closed with the Blanche Bates company on April 23, was engaged on April 21 as producing stage director of the stock company to be installed at the Euclid Avenue Garden Theatre, Cleveland, Ohio, opening May 9 in Girls. Mr. Nowell will not appear with the company but will devote his entire time to staging the production.

Al. H. Wilson's tour in Mets in Ireland will end May 14.

Blanche Ring, at the Café des Beaux Arts Sunday night, was tendered a birthday party followed by a small dance. Among those participating were Ethel Barrymore, Georgia Caine, Pauline Frederick, and Julia Sanderson.

Homer Drake, advance agent for In the Bishop's Carriage, in making a midnight trip from Memphis, Tenn., to New Orleans recently, wrote his managers, Baker and Castle, that he barely escaped death in the I. C. Railroad wreck last week. He lost everything except the contracts which he had on his person. Press matter for the season was lost.

The Eastern company of Graustark closes its season at the Gotham Theatre, Brooklyn, April 30.

Blanche Ring will end her engagement at the Herald Square Saturday night. Marie Dressler in Tillie's Nightmare follows on May 8.

William Ingersoll, popular with the Pittsburgh playgoers, will return to that city, appearing with the Grand Opera House Stock for the Summer, opening May 9.

Harry Corson Clarke encountered some of the lake breezes while sojourning in Chicago recently, and was hurriedly sent to New York to shake off a threatened attack of pneumonia. He is slowly recovering and expects to be able to promenade Broadway in a few days.

Campbell Gollan has gone to his home on Rocky Neck, Gloucester, Mass., for the Summer.

Izetta Jewel's mother fell a few weeks ago, severely injuring herself by breaking the bones in her right hand. She is about, although not fully able to use the injured member.

Paul Potter's new play, The Lady from Jack's, had its premiere Saturday night, April 16, in Allentown, Pa. In the cast are Montgomery and Moore, Grace Goodall, Sam Collins, John Murphy, Lillian Dix, and Effie Lawrence.

PLAY NEWS OF LONDON

British Capital Celebrating Shakespeare's Birthday with Elaborate Productions—The Naked Truth a Success as Played by Hawtrey—Comic Plot—Erlanger to Build Coliseum on Broadway.

(Special Correspondence of The Mirror.)

LONDON, April 16.—Amidst all sorts of commotions in theatres, music halls, high society law courts, to say nothing of Parliament, where the confusion is worse confounded than ever, we have contrived to have some amount of new play productions and a considerable number of Shakesperiences. Among the aforesaid alarums and excursions there have been the following:

An action in which that delightful dancer, Cléo de Mérode, was condemned to pay £1,750 to her agent by way of commission; an action against a music hall agent for alleged perjury; another action on the still vexed music hall matinee question and the rate of payment for the same; and an action yesterday afternoon against Manager Frank Curzon, of the Prince of Wales' and Wyndham's theatres, on a charge of assault. The assault implied in the indictment was on account of the said Curzon having, with almost unheard-of bravery, actually dared to cause two ladies to leave the Prince of Wales' stalls because their respective cartwheel matinee hats were found to obstruct the view of that charming new musical play, The Balkan Princess.

All mere male MIRROR readers will rejoice to learn that, after much amusing evidence, the magistrate dismissed the charge of assault against Curzon, whom I found late last night buried among congratulatory telegrams and letters. He is, at the moment of mailing, "the hero of the hour."

The hereinbeforementioned Shakesperiences have, for the most part, been obtained by us at His Majesty's Theatre where Sir Herbert Tree is giving a grand Shakespearean festival, to last five weeks this time. Among the plays presented are the following: The Merry Wives of Windsor, with Tree as Falstaff (one of his finest impersonations), Lady Tree as Mrs. Ford, and Ellen Terry (younger than ever) as Mistress Page; Julius Cæsar, with Sir Tree as Marc Antony (not one of his best impersonations), Henry Ainley and Lyn Harding, both splendid as Cassius and Brutus, respectively, and Evelyn Millard, a beautiful, dignified Portia; and Hamlet, with Sir H. as the Prince (also not one of his best, etc.), Ainley as a fine Laertes, Esme Beringer an artistic Queen, and Evelyn D'Alroy, beautiful and touching as Ophelia.

Many brother actor-managers are assisting Sir Herbert in these laudable Shakespeareanisings. For example, H. B. Irving and company presented Hamlet this week, with "H. B." as a splendid Dane and his charming wife, Dorothea Baird, as a delightful Ophelia. Brother Manager Arthur Bourchier came along last Wednesday to present The Merchant of Venice, with himself as Shylock, an interesting but by no means a great performance, and the aforesaid Dorothea Baird as Portia, not quite so good as her Ophelia. Last Tuesday afternoon Manager (not actor-manager) Herbert Trench sent over to His Majesty's, from the Haymarket Theatre opposite, his splendid company to present King Lear, that fine actor, Norman McKinnel, scoring again heavily in the name part, as he did at the Haymarket some time ago.

In addition to this we have had Twelfth Night, with Sir H. as Malvolio (one of his best, etc.) and with young Miss Phillida Terson as Viola. Phillida is the seventeen-year-old daughter of Fred Terry and Julia Neilson, which popular actress is now recovering from an illness of "an interesting kind." Young as she is, Phillida made a most striking success in this most trying character and, very naturally, poppa and momma are proud of their beautiful young daughter's success.

The above recital of Shakespeare revivals brings us up to the moment of writing. Next week Brother Actor-Managers Benson and Lewis Waller will bring to Tree's theatre The Taming of the Shrew, Coriolanus (both for the Bensonians), and Henry the Fifth for the said Waller. That well-known Elizabethan enthusiast, William Poel, will add to this festival the comedy called The Two Gentlemen of Verona, which he and his company will enact upon a specially built, sceneless Elizabethan stage.

The Bard, whose birthday I need hardly remind you is next Saturday, is also being commemorated by sundry other actor-managers around these islands. Martin Harvey has made his Richard the Third at Dublin this week, and from what I have heard from the press of Hibernia and in an interview with Harvey just before he sailed for that Emerald Isle I am able to record the striking Martinian Harvey success.

Next week the aforesaid Bensonians will start their annual (and always highly interesting) Shakespeare festival at the birthplace. Tree will return the compliment by opening the festival for Benson with Hamlet, and other managers, including Lewis Waller, Bourchier, and "H. B.," are going down to assist in Tragedy or Comedy. I usually go along myself for this festival in honor of the birth of my brother-bard, and I shall hope this time to look in at the little memorial playhouse by Avon's marge, as my late friend, Augustin Daly, used to say.

We are also to have a week of Shakespeare plays, starting next Monday, at the Royal County Theatre, Kingston, which is probably the most ancient of all British towns and contains (a few yards from its theatre) the coronation stone upon which many Saxon kings, including Alfred the Great, were crowned. These Kingstonian performances are to be given by Frances Glossop-Harris (daughter of the late Sir Augustus Harris and of Lady Harris, who is now Mrs. Edward Terry) and by Frank Cellier, who is the son of the celebrated conductor of the Gilbert and Sullivan operas, François Cellier to wit, who is a brother of the late great composer, Alfred Cellier.

Now for a few non-Shakespearean affairs. Since I last had the pleasure of addressing MIRROR readers, Charles Frohman has followed the splendid revival of Trelawney of the Wells, mentioned by me last week, by a most beautiful revival last Wednesday of Prunella, or Love in a Dutch Garden, that beautiful poetical play written by Lawrence Housmann (poet) and Granville Barker (player).

No play in all the interesting productions and revivals in connection with Charles Frohman' Repertory Theatre has been more delightful than this revival of Prunella. Dorothy Minto was again very delightful in the name part, Charles Maude made a tremendous hit and a great stride in his art by his performance of the faithless Pierrot, and fine acting was also put in by Arthur Whitby, O. P. Heggie, E. W. Garden, Ada Martin (daughter of the late Mons. Martin), Donald Calthrop (son of the late John Clayton), and Mary Jerrold, who is a granddaughter of the late great Douglas Jerrold—dramatist, humorist and founder of *Punch*.

The other dramatic event of the week has been the production by Charles Hawtrey, at Wyndham's Theatre, of a new farcical comedy written by "George Paston" (who is a Miss Symonds) and W. B. Maxwell, who is a relation of Miss George's. The new piece is entitled The Naked Truth, and is built around the idea of a consummate liar, as Hawtrey so often plays so gaily and so glibly, being compelled against his will, but with his absolute consciousness, to speak the truth, the whole truth and nothing but the truth about everybody and everything.

You can imagine in what a vortex of trouble this plunges the erstwhile economizer of the truth. It causes him, among other things, to lose his sweetheart; to become mixed up in a divorce case; to alienate all his family; to deluge him with actions for libel, to burst up a city company, and so on and so forth.

Of course, when that horrible ring is once removed by the only man in the piece who understands such things, all ends happily. Hawtrey played in the very finest and funniest form as the unwilling vendor of veracity, and he was nobly supported by Arthur Playfair as the peppery old Indian uncle, Lyston Lyle as a medical man, Edward Thesiger as a more than usually brainless dude, Eric Lewis as the ring-understanding savant, and Phyllis Embury as the sometime startled betrothed heroine. The Naked Truth promises to be a great success, for it is as comical and as clever as it is clean; and that is saying a good deal in these days.

Music hall mergers and other combines of the kind continue to bob up in our midst, and to clutch both America and England in their octopus-like tentacles. The latest American merger merchant to arrive in this city is Citizen A. L. Erlanger, whom I found yesterday at the Savoy Hotel in the intervals of his conclaves with Oswald Stoll, the managing director of the mammoth Moss Empires, Ltd. Erlanger arrived on Wednesday, but by the time this epistle is placed upon the Liverpool train the said Erlanger will doubtless be on the said train in order to catch a boat back to your shores. He has just told me, however (per my old friend Joe Brooks, who is with him), that he, A. L. E., will return to England in June to proceed further with an American and British corporation which is to include the said Moss Empires with sundry scores of American vaudeville houses. They will comprise a new Coliseum which is to be dumped on your Broadway.

Thus you will see that concerning combines the cry is "still they come," and some cry, in the words of the deathless comic song, "Let 'em all come!"

GAWAIN.

LOTTA FAUST BENEFIT.

The tickets for the benefit in aid of the mother of the late Lotta Faust, to be given at the Broadway Theatre next Sunday evening, May 1, were put on sale at the box-office of the Broadway Theatre yesterday morning. In order to assist the work and attract extra attention to the sale of seats, Mabel Barrison, Blanche Ring, Nora Bayes, Grace La Rue, Maud Lambert, and Ida Brooks Hunt consented to take turns serving as treasurer in the box-office and dispensing the tickets. Each of these stars did duty in the box-office for one hour. The new portrait of Miss Faust, painted by Malcolm Strauss, will be on exhibition for the first time in the lobby of the Broadway on the night of the benefit. This same painting is to be exhibited later at the Actors' Fund Fair and reproductions of it will be inserted in the souvenir programmes for the benefit performance.

FIRST NIGHT OF POIA

AMERICAN OPERA BY HARTLEY AND NEVIN PRODUCED IN BERLIN.

Lively Counter Demonstrations of Approval and Disapproval Lead to Exciting Scenes in the Royal Opera House—Two-thirds of Those Present Were Americans—Better Reception of Music Drama at Second Performance, Attended by Members of the Kaiser's Family—William Will Have It Played for Roosevelt.

The first production of the first American grand opera ever presented in Europe took place in Berlin at the Royal Opera House last Saturday evening, April 23, and was repeated Sunday night. The premiere of Poia, an Indian music drama, founded on a legend of the Blackfeet by Arthur Nevin and Randolph Hartley, has been looked forward to with keen interest for months as an international event. On the first night the galleries made hostile demonstrations, and hisses greeted the performance, counteracted by the applause of the Americans present, who filled two-thirds of the house. These counter demonstrations made it an occasion of riotous noise. But there is apparently no more ground for attributing the hissing to a political motive than when Strauss' Elektra was hissed on the first night in the same house. On Sunday evening the audience was almost wholly German. The Crown Prince and Crown Princess and Prince and Princess August occupied a box. Each act was applauded and the performers were carred before the curtain. Three members of the cast were Americans. Press criticism was not altogether favorable to the music, and the play was said to drag somewhat. On the whole, however, the reception of the work is encouraging. It will be repeated on Wednesday evening.

The Kaiser has given directions that Poia shall be presented in honor of ex-President Roosevelt during his Berlin visit early in May.

The date for the first production of Poia was set for April 17, but more time than expected was consumed in rehearsals. The only other German city which at last accounts had obtained the rights of production is Weisbaden, but thirty impresarios from all parts of the empire promised early to be present at the premiere.

The work was refused unseen by the Metropolitan Opera House management, although no lesser authorities than Alfred Hertz and Johanna Gadski recommended it. It was declined by Mr. Hammerstein, who told the composer to get it produced in Europe, and then if it proved a success to come to him again with the proposition.

It was no easy task for the composer of an American opera to blaze a way for a respectful hearing in Europe, where no American opera had yet proved sufficiently interesting to be considered available for production.

The libretto of Randolph Hartley had first to be translated into German and submitted to the Intendant of the Royal Opera House. This famous temple of the muses is annually subsidized by the Kaiser to the extent of a million marks or more out of his own pocket. After it passed the reading committee, the music was called for and the score had to be passed upon. This was done by Engelbert Humperdinck, the composer of Hänsel and Gretel, and Dr. Karl Muck, the conductor of the Royal Opera.

In due time the composer was notified that the libretto and score had both been approved and that the work had been accepted. It was then placed in the hands of Count von Hulsen, under whose auspices all works accepted for production are staged.

All this consumed many months. Fortunately Mr. Nevin had a clause in his contract providing that Poia must be produced in a given time, which averted the fate of many other new operas, of delays running sometimes into years.

The book deals with a legend of the Blackfeet Indians, and the Indian ethnologist, Robert McClintock, who is the adopted son of the Blackfeet chief, Mad Wolf, pioneered the way to the consummation of the scheme to compose an American opera based on Indian lore. Nevin spent two years among the Indians in Montana, on the slopes of the Rocky Mountains, studying their chants and their legends. It was McClintock, a fellow townsman of Mr. Nevin, both being Pittsburgh men, who called the composer's attention to the legend of the Sun-God, and after hearing it again from the lips of the chief Bull Plume, he resolved to convert it into a music drama.

The literary task was assigned to his collaborator in previous works. Mr. Hartley (a former member of the editorial staff of THE MIRROR), and he succeeded in condensing the story into the necessary compact form of a libretto offering large opportunities for spectacular effects and written in direct and effective versification and with a strong dramatic touch.

The story strongly suggests the mythological theme of Wagner. Poia stands for the Christ figure in the legends of the Northwestern Indians. He is a dreamer, scorned by his tribal brethren and jilted by Natoya, the most beautiful of Indian maidens, who mockingly tells him she will become his when the strange scar which disfigures his face disappears. Nenashu, the medicine woman, tells him that he has been branded for the sins of his people by Natosi, the Sun-God, who alone can remove the scar. Poia sets out for the realm of the Sun-God and is lost in a primeval forest and nearly perishes from loneliness and fatigue. He pleads to be released from his sufferings, and anon the mists part and disclose the court of the Sun-God, Natosi. Poia pleads for the removal of his curse, but, angered by the intervention of a mortal, Natosi repulses him and says the scar will remain until it is washed away by men's tears.

Poia now performs an act of heroism. The eagles have attacked the only son of the Sun-God and his wife Kakum, who personifies the moon. Natosi's thunders fail, but Poia's arrow slays the eagle, and now Natosi would keep him at his court. But Poia informs him of his love for Natoya, and Natosi sends him back to his tribe, guided by Morning Star, whose life he saved from the eagles, who leads him back over the Milky Way.

At parting Morning Star gives him a magic flute which will charm his love. But Natoya has become the mistress of the daring Sumatsi, and when she hears the plaintive notes of the flute she breaks from Sumatsi's embrace and hails Poia as godlike. Jealousy impells Sumatsi to attempt Poia's life, but Natoya receives the mortal wound intended for his rival.

Again the heavens open and Natosi appears, this time as an avenging god, who slays Sumatsi with a bright shaft of light. Poia, bearing in his arms the dying Natoya, is conveyed to the court of Natosi, and the curtain falls.

The score is dominated by Indian music, which the composer learned during his stay with the Blackfeet. Poia announces his intention to his tribe of journeying to the realm of the Sun-God in a war song, copied with great fidelity from the Indian music, and the orchestra reproduces with marked realism the shouting and rhythmic stamping which accompanies the Indian war dance. In the second act, before the exhausted Poia sinks despairingly to the ground, he gives expression to his loneliness in an Indian serenade, to which the flutes impart the deepest note of melancholy, and then the orchestra intones the Natoya motive, to admit us, as Wagner in such cases does, to the thoughts and yearnings which fill the hero's soul. Just before Natosi transforms him into a warrior, strong of limb and beautiful of face, after he has killed the eagle, the chorus joins in a paean of praise for the victor and a big ballet of the seasons is introduced.

A music drama in the Wagnerian vein, the score is composed in the lighter melodious numbers characteristic of Puccini and the late Italian school.

JAMES H. MORRISON.

The above is a likeness of James H. Morrison, who has been playing Nopper Harrison in Frederic Thompson's Brewster's Millions company, and since the closing of that organization Mr. Morrison has been with Wallace Eddinger in Bobby Burnit, which has just been given a special Spring production by Henry B. Harris and will come into New York in the early Fall. Mr. Morrison has just turned over to his publishers three musical compositions. One of these is "The Rose Stahl Waltzes," dedicated to Patricia O'Brien, "the chorus lady." Mr. Morrison was a member of Miss Stahl's company last year. The other two compositions are "The Gypsy's Reverie" and "The Crucifixion." Critics say the last number will prove another "Holy City."

VIOLA ALLEN HONORED.

Viola Allen received a cablegram Friday from the board of governors of the Memorial Theatre in Stratford-on-Avon, conveying their regret that Miss Allen has been prevented from appearing in the Shakespearean Festival celebration set for Saturday. She had been invited by the governors to appear as Viola in Twelfth Night at the celebration beginning on Shakespeare's birthday, April 23. Miss Allen was compelled to decline, owing to the fact that her season in the Marion Crawford play was not yet over.

THE ACTORS' FUND FAIR

PREPARATIONS FOR THE GREAT EVENT NOW PRACTICALLY PERFECTED

The Armory Will Be Transformed—William H. Crane Is Honored—The Benefit Performances Continue—Society and Clubdom Make Extensive Preparations—Notes.

The Actors' Fund Fair, which will be held during the week of May 9, promises to be one of the most spectacular charity bazaars ever planned. The great drill-room of the Seventy-first Regiment Armory has been transformed into a vast garden reconstructed from a corner of the Garden of Versailles. Here 4,000 stage folk, from manager to scene-shifter and star to chorus girl will become counter-jumpers, saleslaadies, auctioneers, flower-girls and "barkers" in this carnival for the Actors' Fund of America, in which they all share alike in times of sickness and distress.

Charles Burnham, general manager, and the advisory board early planned to make this Fair less a salesroom and more of a spectacle.

"People no longer go to fairs because they are charities," said Mr. Burnham, "but because they provide a novelty. We have prepared one that we believe is unique. Fifteen thousand dollars have been expended in the general decorative scheme alone, in order to obtain the gorgeous effect mapped out for us by the architectural firm of Clinton and Russell. This does not include the furnishing and decorating of the interior of the various booths. More than $50,000 will be expended before a ticket is taken in. We have strived to make it the most beautiful indoor scene that has ever been built."

In the center of the garden, in the midst of the profusion of color, rises a snow-white Court of Honor which towers nearly to the dome of the room. At night it will be illumined with myriads of electric lights. Encircling this Court of Honor is an inner court built in the form of a pergola, overhung with a wealth of flowers and vines. This is nearly one hundred feet in diameter and will house a dozen of the booths in charge of the beauties of the stage. In front of this is an electric fountain twenty feet high. Pipes have been laid under the floor at considerable cost, so that the water may play over the vari-colored lights night and day. On the other side have been built four platforms partly shaded from view by evergreen trees. Here the various contests, such as those for the most popular actress and the most popular actor, and the racing wheels, will be directed. Flanking these and extending over the entire upper portion of the hall are two circular pergolas each nearly 200 feet in length. These pergolas are supported by white Dorio pillars, each of which is topped by a huge urn filled with flowers. The booths in these pergolas are built open so as not to obstruct the vista, and as one enters from the Thirty-fourth Street side he may look through the doors and pergolas to the rear wall of the room.

All the larger booths are built beneath the galleries of the hall and extend along the four sides of the room. These are separated from the promenade of the garden by walls of lattice-work over which the vines climb and then run along the rail of the balcony.

A remarkable lighting effect is obtained from the great baskets of flowers that swing from the roof. These baskets, seventy-two in number, are hung in the form of a dome. They are filled with bushels of artificial flowers, each containing an electric light that throws all its glow toward the floor, while the ceiling is left in shadow. Six thousand tiny electric lights will be used to procure this remarkable effect.

The main floor of the Fair, just described, will house about one hundred booths, where everything will be sold from taffy to automobiles. On the floor below the drill-room is a charming *café chantant* in charge of the Actors' Society of America, which overlooks an arena where the "stage and society" circus will be held. The long corridor outside this will be turned into a music alley for the singers and musicians, no music except the orchestras and bands being allowed on the main floor. Adjoining this is the Midway Plaisance, where the freaks, the games of skill and chance and the miscellaneous amusements of the Fair are given space. On the floor below this is the entrance to the theatre, where the leading theatrical and professional clubs will provide variety entertainments.

Charles Burnham recently wrote to President Taft asking him at what hour on May 9 he would open the Actors' Fund Fair at the Seventy-first Regiment Armory. The President replied that it would be 4 o'clock in the afternoon. He chose this hour out of courtesy to the large number of people in the theatrical profession who are employed at night and who would be unable to attend the opening of their greatest charitable and social function if it were held in the evening. Only vaudeville, burlesque and several of the stock houses have matinees on that day, and there is a movement now to have them given up in honor of the President's coming.

William H. Crane, dean of the American actors, has been chosen by Charles Burnham to present the gold medal to President Taft on the opening of the Fair. The presentation will take place in the Court of Honor, which has been built for the reception of Mr. Taft. The managers of practically every theatre in Greater New York and the suburbs have posted notices requesting the entire company to attend the exercises.

"The presentation will be witnessed by the largest number of actors and actresses ever gathered together at one time," said Mr. Burnham. "During the first week of May there are usually from 6,000 to 8,000 stagefolk in the city. Nearly 3,000 of these are still playing the various theatres of the city and suburbs, while the others have just come from the road and are seeking Fall bookings. We expect that practically all will attend the opening of their bazaar, for the entire profession deeply appreciate the distinction that the President has conferred upon the theatre in America in giving up his official duties for an entire day expressly to come to the Fair.

"Mr. Crane has been chosen to present the beautiful gold medal commemorating the occasion to the President for his long and brilliant service to the American theatre. He is the oldest among our leading actors, having been on the stage without a break for forty-seven years."

Charles Burnham has announced the receipt of $332,000 for the Fair from the series of benefits which A. L. Erlanger, national chairman of the benefit committee, had inaugurated throughout the country.

"It is the largest amount that has ever been raised through special performances for the actors' charity," said Daniel Frohman, president of the Fund, when he learned of the donation.

Over $15,000 of this was cleared from the benefits held during the week in Boston, Philadelphia, Pittsburgh, Cleveland, Cincinnati, St. Louis, and Buffalo. The remaining $17,000 had previously been raised by Mr. Erlanger. Still more performances will be held next week under his auspices in Baltimore, Detroit, Kansas City, Denver, St. Paul, Milwaukee, Rochester, Toronto, and Montreal, and he hopes to swell the total near to the $50,000 mark. The largest receipts received this week came from Boston, where a matinee at the Boston Theatre on Thursday cleared $5,000. A matinee held in the Forrest Theatre, Philadelphia, the same day netted $3,000.

"The theatrical profession owes a debt of gratitude to Mr. Erlanger for his successful management of these benefits," said Mr. Burnham. "Great credit should also go to the large number of actors and actresses who gave up considerable time to the preparation of these special matinees. It is an example of the fine spirit of brotherhood that has been awakened by the charity throughout the country."

At the booth of the Literary and Dramatic Union a large doll "with a human voice" will be on exhibition. The doll laughs, cries and sings. It was exhibited in Australia the past season. The doll was donated to the booth by the English actress Ida Chester.

James J. Jeffries has donated a round trip ticket to Emeryville, Cal., with a ringside seat at his fight with Jack Johnson, to the burlesque booth of the Actors' Fund Fair.

An effort to have all the public schools in the city participate in the national theatre day which has been declared for May 9 by the National Producing Managers' Association of Greater New York and the Theatrical Managers' Association of Greater New York is now being made by both of these organizations. They each passed a resolution last week asking that a letter be sent to Superintendent William H. Maxwell. It suggests that school teachers prepare a short programme of from ten to fifteen minutes in which they can trace briefly the growth of the theatre in America and tell of the actors and plays that have done most to elevate it. They can thus emphasize the dignity and prominence that the drama in America has attained and can give expression to what is noblest on the stage. This seems most appropriate on an occasion when full recognition has, after many years of endeavor on the part of lovers of the theatre, been given to it. The exercises will serve to awaken an early pride in our drama and our theatre that cannot fail to have a very marked effect in later life. It is the public taste that makes the condition of the stage whatever it is, and once you improve the public taste you improve the stage. The letter was signed by Charles Burnham, president of the Theatrical Managers' Association of Greater New York, and H. B. Harris, president of the National Producing Managers' Association.

All clubdom is entering upon the work of preparing for the coming Actors' Fund Fair with enthusiasm that has never been witnessed before in any charity bazaar. Fully fifteen of the most prominent women's clubs of the city have already taken booths and secured novel exhibits. Among them are the Rainy Day Club, the National Society of New England Women, the Little Mothers' Club, the National California Club, the New York Editor of the Anti-Vivisection Society, the MacDowell Club, the Three Arts Club, the Southern Society, the Professional Women's League, the Century Theatre Club, the Government Club, the Twelfth Night Club and the Literary and Dramatic Union.

BUFFALO BILL'S WAR RECORD.

Mr. John T. Warde, THE MIRROR's Washington correspondent, discloses the fact that Colonel William F. Cody—"Buffalo Bill"—is a pensioner of Uncle Sam, having established his claim as a former private in the United States army and now draws $12 per month. Colonel Cody applied for a pension last year. According to the Pension Office records, William F. Cody enlisted in Company H, 7th Kansas Cavalry, in 1864 and was honorably discharged in 1865. He was eighteen years of age at the time of his enlistment. He was a scout for General Sheridan after the Civil War and gained the sobriquet of "Buffalo Bill" by supplying the construction gangs of the Union Pacific Railway with fresh buffalo meat.

THE STAGE IN HOLLAND

The Straight Line, a New Play by Fabricius, in Rotterdam—Faassen Testimonial—Madame X in Dutch—German Opera—Chantecler Announced—Beethoven Concert.

(*Special Correspondence of The Mirror.*)

ROTTERDAM, April 12.—The theatrical event of the month has been the production at the Grand of the new play by Fabricius, announced in my last letter. The fact of its being from the pen of the talented Dutch dramatist was a foregone feature of attrac-

Fritz Tartaud.

tion for the new production, and if to this be added the genuine merits of the work then indeed is the ringing success it has achieved not to be wondered at. The first night was an "invitation" performance, tendered by Manager Van Eysden to the members of the Nederlandsch Tooneelverbond (Dutch Stage Association), and was, of course, a very tip-top affair. For the enlightenment of my readers I shall inform them that the "Nederlandsch Tooneelverbond" is an association organised for the purpose of furthering the Dutch stage, both in a literary as well as in an artistic or professional direction. Its branches are located in all the large cities of the Netherlands, and among its members may be mentioned all persons of literary or artistic worth and many of high social position desirous of protecting and encouraging the histrionic art. The association has its periodical or organ, *Het Tooneel* (*The Stage*), which appears every fortnight, being published for exclusive circulation among the members. All the leading theatres throughout the land give special invitation performances during the season to the members of each respective branch of the association, and it was to its Rotterdam representatives that Manager Van Eysden tendered the "first-night" above mentioned.

On such an occasion the play given naturally enjoys a *succès d'estime* at all events, but in the present case it was a complete and unequivocal success and no mistake, forsooth.

The title chosen by Fabricius for his new play is De Rechte Lyn (The Straight Line), and this title is made applicable to the plot in a literal no less than in a figurative sense. The scene is laid in the Dutch East Indies, without, however, having any local incident or characteristic, not even the slight coloring to be found in the other two plays by the same author.

In The Straight Line, Fabricius has concentrated all his powers as a dramatist to depict the personality of a man with unflinching principles as to right and wrong. He is a self-made, and the lucrative position he now occupies is due to his incessant labor and indomitable will, all the while following "the straight line," despite the almost insurmountable obstacles placed in his path. He wins the day in a worldly way, but suffers a crushing defeat in his domestic life. His sweetheart, who had remained in her native village in expectation of the position to be secured by him, comes to his new home as his wife, whereupon the disillusion begins. Notwithstanding, however, that he finally realizes how unfit she is to be his helpmate and companion, and that besides another and worthier love is within his grasp, he is inflexible in his resolve to be true to her. She, on her side, is quite fond of her husband as far as it goes, but that does not prevent her playing him false and giving full rein to her ignorant, frivolous and coquettish nature.

Mindful of the fate in store for her if left to her own devices, he courageously determines to take up the burden afresh, and to bear with her indeed "for better and for worse." This part of the action is, of course, the symbolical one of the title, the literal meaning being furnished by the subplot of the play, which hinges on the contested laying of a railroad line.

It is to be run either in a "straight line" or to form a side cut at a certain point. Needless to say that the hero of the play is in favor of the former, and that, as I have indicated, he carries his point. The Straight Line is an excellent piece of work and a valuable addition to the repertory of the Grand Theatre company. Although it has some flaws, and, to my mind, these are rather more marked than in its two other predecessors by the same pen—to wit, Married by Proxy and Alone—the general tone and action are of undoubted vigor and interest, the characters sharply outlined and well sustained, and the scenes effective and true to life. The weight of the action falls naturally to the share of the man of "the straight line," and it must be admitted that Fritz Tartaud, the capable leading man of the Grand, did full justice to the exactions and requirements of the part. The impersonation was an able one, well conceived and evenly balanced, particularly so in the first, second and third acts. Fritz Tartaud, whose photo is here subjoined, has certainly added another successful character to the many already interpreted by him. Mrs. De Jong comes in for a generous meed of praise as the giddy and heartless wife, while none but kindly words are due to the other artists of the cast.

The Straight Line has had a three weeks' run, a most satisfactory record indeed for theatrical matters here. It could have even held the boards a week longer but that the date for the Faassen testimonial, which took place on March 29, had been fixed some time since and could not be postponed.

The occasion chosen for this testimonial was the seventieth birthday of Alexander Foosen, one of the sterling and most esteemed actors of the Dutch stage. He is the first old man and character actor of the Grand Theatre company, and is looked upon as one of its most prominent and most reliable ones, his acting always being marked by care, earnestness, intelligence and a perfect understanding of his art and its manifold phases. The programme selected for the event was Björnsterne Björnson's play, Aardrykskunde en Liefde (Geography and Love), in which the beneficiary enacted the leading part. Of course the evening was indeed a festive one, the large audience applauding Faassen to the echo, while floral offerings and others of more substantial nature poured in on all sides. Speeches were made by Manager Van Eysden and Henri Poolman as interpreter of the feelings of all the fellow artists, and the curtain rang down on a memorable night for the veteran actor and for all present.

An "off night" at the Grand has been filled by the Dutch Dramatic Company of Amsterdam with a performance of De Onbekende Vrouw (Madame X). This company has had success with this melodrama, both in Amsterdam and in the provinces, but methinks this is to be attributed to the clever interpretation of Mrs. Van Der Horst as "la femme X," otherwise the play ought to have "fallen as a stick," to use a slang expression. It is a melodrama of the most pronounced sort, in my opinion, and is not even a good one, as to plot and unraveling of same, such as is the case with The Two Orphans, Rose Michel and numberless others, the scenes here being forced and often uninteresting. The cast was but indifferent, the redeeming point being, as I said, the interpretation of the title-role by Mrs. Van Der Horst. She displayed great emotional powers, her by-play and business in the second act and in the court scene being very remarkable indeed.

The fourth and last night of the series of German operas took place on an "off night" recently at the Grand. Die Walküre was the opera given, and a bumper it was, to be sure. The vast auditorium was crowded by a brilliant audience from pit to dome, and at the close of the magnificent third act, ending with the enormous scene between Brünnhilde and Wotan, when the last notes of the wondrous "Feuerzauber" had died away, a perfect thunder of applause burst forth and the ovations began. The curtain had to be rung up again and again, while wreaths and flowers of every kind and size were brought on for the leading artists, to wit: Joseph Tyssen (Siegmund), Johann Bischoff (Wotan), Sophie Wolff (Siegelinde), Line Boeling (Brünnhilde), and Else Blume (Fricka), and for Managers Otto and Poutsma, and last but not least, for Herr Pitteroff, the skillful director of the fine orchestra. Die Walküre was as a whole well sung and interpreted, the special honors being awarded to Tyssen and Bischoff.

One of the many companies sent out by the management of the Théâtre Porte St. Martin on tour with Chantecler is to appear here on April 16. The box-office for booking seats for that date was opened on March 16, a month thus in advance, something unheard of here, and by ten o'clock in the morning the house was sold out! A fine prospect for the receipts, forsooth!

A. J. G.

VISITORS TO THE HOME.

The president of the Actors' Fund of America, Daniel Frohman, accompanied by Ethel Barrymore (Mrs. Colt), Ellin Speyer and William H. Crane and Frederick Baldwin, paid a very pleasing visit to the Actors' Fund Home at West New Brighton, Staten Island, N. Y., on Thursday afternoon, April 21.

STOCK COMPANY FOR THE ACADEMY.

Corse Payton secured a lease of the Academy of Music last week and will install a stock company in the historic house, beginning June 7. This will be Mr. Payton's third stock house and fourth stock company. He has two Brooklyn houses, the Bijou and the Lee Avenue houses, and a traveling stock company now in New England.

Recently the Academy passed into the hands of a moving picture concern who intended, after the Sothern-Marlowe benefit performance for the Actors' Fund on June 6, to offer moving pictures and vaudeville. Eugene Van Duesen, present manager of the house, informed a MIRROR representative that he understood Mr. Payton's stock company was for the Summer only and that the moving picture people would carry out their plans in the Fall.

The prices during Mr. Payton's tenancy will be ten, twenty and thirty cents. A matinee will be given every day, and the stage receptions and souvenir matinees which have been so successful in the Brooklyn houses will be introduced at the Academy.

MISS RING'S MATINEE.

At the Herald Square Theatre Thursday afternoon Blanche Ring was hostess to a theatreful of players at a special matinee of The Yankee Girl. Among Miss Ring's guests were Anna Held, Ethel Barrymore, Madame Nasimova, Nora Bayes, Marietta Olly, Mrs. George M. Cohan, Mrs. Sam Harris, Walter Moore, Lew Fields, the Misses Fields, Mabel Barrison, Marguerite Clarke, Georgia Caine, May de Sousa, William J. Hurlbut, George Arliss, Frederick de Belleville, Mr. and Mrs. H. B. Warner, Anne Sutherland, Jane Cowle, Edward Langford, Ada Lewis, Eva Davenport, Harry Conor, Queenie Vassar, Mr. and Mrs. Donald Brian, Laurence Irving and Mabel Hackney, Julia Sanderson, Cyril Scott, Adrienne Augarde, Mary Ryan, Tully Marshall, Lucy Weston, Ida Conquest, Robert Haines, Robert Demptster, Louise Closser Hale, H. Reeves Smith, Dorothy Dorr, Stella Mayhew, Josie Sadler, Nellie Lynch, Janet Beecher, Helen Lowell, Ida Brook Hunt, Florence Reed, Roselle Knott, and Eric Maturin.

CURRENT AMUSEMENTS.

Week ending April 30.

ACADEMY OF MUSIC—Olga Nethersole in Carmen—4 times; The Writing on the Wall—1 time; Second Mrs. Tanqueray—1 time; Camille 2 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—25th week—192 to 199 times.
BELASCO—Mabel Taliaferro in The Call of the Cricket—2d week—8 to 15 times.
BIJOU—Cyril Scott in The Lottery Man—21st week—163 to 170 times.
BROADWAY—The Jolly Bachelors—17th week—126 to 133 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 19th week—146 to 153 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—The Follies of 1909—97 times, plus 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Mardi Gras Beauties.
COMEDY—Laurence Irving and Mabel Hackney in The Three Daughters of M. Dupont—3d week—14 to 21 times.
CRITERION—Francis Wilson in The Bachelor's Baby—18th week—126 to 132 times.
DALY'S—Commencing April 26—De Wolf Hopper in A Matinee Idol.
EMPIRE—Caste—1st week—1 to 8 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—34th week—270 to 277 times.
GARDEN—Closed April 16.
GARRICK—W. H. Crane in Father and the Boys—104 times, plus 3d week—16 to 22 times.
GLOBE—Montgomery and Stone in The Old Town—16th week—122 to 129 times.
GRAND OPERA HOUSE—Margaret Anglin in The Awakening of Helena Richie—109 times, plus 8 times.
HACKETT—Grace La Rue in Miss Molly May—4th week—20 to 27 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—12th week—86 to 93 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—34th week.
HUDSON—The Spendthrift—3d week—17 to 25 times.
HURTIG AND SEAMON'S—Gay Masqueraders.
IRVING PLACE—German Company in The Sweet Girl—6 to 10 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—34th week—237 to 243 times.
LIBERTY—The Arcadians—15th week—114 to 121 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Commencing April 26 — Charles Cherry in The Spitfire—7 times.
LYRIC—The City—19th week—146 to 153 times.
MADISON SQUARE GARDEN—Buffalo Bill and Pawnee Bill's Wild West—1st time.
MAJESTIC—Vaudeville and Moving Pictures.
MAXINE ELLIOTT'S—Lulu's Husbands—3d week—13 to 20 times.
METROPOLIS—Around the Clock.
MINER'S BOWERY—White's Gaiety Girls.
MINER'S EIGHTH AVENUE—Fay Foster Burlesquers.
MURRAY HILL—Knickerbocker Burlesquers.
NAZIMOVA'S—Madame Nazimova in Little Eyolf—2d week—9 to 16 times.
NEW THEATRE—Beethoven—3d week—19 to 26 times; Alice in Wonderland—1 time.
NEW AMSTERDAM—Madame X—13th week—96 to 103 times.
NEW YORK—Valeska Suratt in The Girl with the Whooping Cough—1st week—1 to 8 times.
OLYMPIC—College Girls Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
STUYVESANT—The Lily—19th week—142 to 149 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—15th week—109 to 116 times.
WEBER'S—Closed April 23.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

THE ACTORS' SOCIETY

CARRIE LAMONT WILL RETURN SOON FROM HER LONG TOUR.

She Closes With Sweet Innisfallen in Brooklyn the Middle of May—Extensive Preparations for the Fund Fair—Several Companies Close—Stock Season Begins.

Dow, Ogdensburg, N. Y.

Carrie Lamont.

From the photograph above it is easy to see that Miss Lamont is as bright and charming as ever. Those who know her know what the word "charming" means. This is her second season with Bernard Daly, the Irish singing comedian. She is playing a sweet Irish colleen and from here to the coast and back again she has won "golden opinions from all sorts of people." Besides her own success in the part of Norah Shannon, of which her friends will be glad to hear, Miss Lamont writes that this season, which has spelled disaster for so many, has been remarkably successful for Bernard Daly and his company in Sweet Innisfallen. They have played from New York to the coast and back again during a season of thirty-nine weeks. In all the principal cities of the Middle States and the Pacific Coast the critics have been eloquent in praise of Mr. Daly and the charming work of Miss Lamont in his support. Many who have known her work in years gone by have been forced to the conclusion that her youth is perennial, for she is as full of vitality as ever. Her friends will be glad to know that the closing week of her season, the week of the sixteenth of May, will be played at the Grand Opera House, Brooklyn. There are many who will take advantage of the opportunity to see her.

The Actors' Society is making extensive preparations for their part in the Actors' Fund Fair. Mrs. Felix Morris, general chairman of the Actors' Society department, is giving her entire time and attention to the work. Most excellent results have been achieved. Harold H. Woolf has charge of the billiard and pool room, and promises some surprises in the way of features for his department. Lillian Kingsbury has charge of the restaurant, arrangements for which have been completed. It will be conducted as a Cafe Chantant, and some of the most prominent professional singers will be heard there. The commodious gymnasium of the Armory will be transformed into a dancing hall. Each evening this hall will be in charge of some prominent person who has made a reputation as a dancer. This person will act as master of ceremonies. This department will be under the management of Edgar Allan Woolf, who has the assistance of a committee including Edward Ellis, J. J. Donnelly and Albert Parker. One of the attractive features of the Actors' Society Department is the bargain counter, which will be under the supervision of Lucille La Verne, and at which articles of all description will be on sale at remarkably low prices. The bowling alley is to be in charge of Lillian Buckingham, who has many surprises in the way of contests to be held during the week. The Actors' Society will be represented on the main floor by Fanny Cannon. She will have charge of the sub-target guns, which are sure to prove popular. The Three Art Club is taking charge of the Actors' Society booth, which will be a replica of a dressing room. At this booth all articles used by theatrical people will be on sale.

William G. Stider closed a successful season of thirty-four weeks with The Wolf and has been engaged to play the leading role with Mrs. Leslie Carter.

Owing to the closing of My Cinderella Girl, Ogden Stevens and George Earle will return to town next week.

Owing to the closing of Blanche Bates' company, Wedgewood Nowell and Loretta Wells have returned to Broadway.

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For Sale—To Let
With us you save 1,000 per cent. Scenery Built and Painted to order. We Build, Repaint and Repair. Nothing too big, nothing too small. Send for us. Scenery and properties bought, sold and exchanged.
TOM CREAMER, Murray Hill Theatre.
(Telephone, Murray Hill [illegible].) New York.

CANADIAN AMUSEMENTS

Reports of Business in the Dominion—The Earl Grey Prize Winners—Play Pirates Embarrassed—Theatres Building Here and There—Lithographs and Chromos.

TORONTO, April 25.—Reports of theatrical business from Vancouver to Halifax these days read like the weather probabilities: "Fair to cloudy, with a few local showers." Unexpected warm weather has taken the backbone from all amusement patronage, though the vaudeville and burlesque interests seem to be suffering worst of all. Montreal is giving no one much money outside of Forbes Robertson, who comes on to Toronto on May 2 after a jaunt up to Ottawa to play before his friend and admirer, Earl Grey, the Governor-General. The smaller cities through Ontario and the West are reported to be withholding patronage from all but reputable companies. Toronto has done fairly well at the Princess', and the Grand, a dollar house, has done a remarkable season's business, largely because of reliable management and the presence here of a large class of theatregoers stolidly inclined toward the "old favorites" in drama.

The guardian angel of the embryo actor has ceased her vigil at the Royal Alexandra, Toronto. For six nights the amateur paced the darkened chamber as Mathias, sprung the pretty satires of Jack Straw, and gave out the secrets of Yeats' symbolism. Now it is over, and Earl Grey, the august patron of the annual amateur competition, has gone homeward. The winners were: Dramatic Trophy, the Dickens Fellowship Company of Players, Toronto; Margaret Anglin bracelet for the best actress, Miss Patricia MacLaren, London, Ont.; signet ring presented by J. B. Dodson for the best actor, Basil D. Morgan, Margaret Eaton School, Toronto. Apparently amateur dramatic authorship in this country runs more to quantity than quality. Of thirty-five original dramas submitted to the judges, only one was considered worthy of a prize—namely, Retribution, by George Pacaud, of Montreal, who won $100.

This is what the play pirate gets in Ontario: A stock company in Sudbury last week gave Paid in Full at the local opera house, which is controlled by Ambrose J. Small, of Toronto, not reckoning the adverse attitude of that manager toward all theatrical buccaneers. An agent was dispatched to the town at once and the pirated drama withdrawn. Two or three companies in Canada is still keeping up these filibustering expeditions on other people's property. One notorious stock company in the Far West even dared to advertise The Great Divide about a year ago, with a string of other big successes as part of its attractive repertoire.

They are sticking up theatres in this country so fast it takes time to count the additions of even the past six months. The latest erection is at New Liskeard, in the northern Ontario silver belt. Every detail will be along modern lines, and companies will be sent in from other Ontario towns connected with the Small Circuit.

Henrietta Crosman will soon close her season in Sham and go out in Percy Mackaye's satire on Ibsen, which she was rehearsing while here.

One of the Toronto managers made an amusing attempt to take advantage of the recently revised tariff between this country and the United States. Learning that "chromos" were on the list of reductions, he requested the customs officers to pass his lithographs through under that head. The officers, however, held a different interpretation of the tariff law.

Of some theatrical interest are the coming historical pageants, costing $25,000, to be presented at the Exhibition Grounds, Toronto, during the week of June 18. Their purpose is to illustrate the many events of Canadian history in which the Queen's Own Regiment has been prominent, and the colonel, Sir Henry Pellatt, a multi-millionaire, is financing the enterprise. Mr. John Henderson, an English stage director and author of vaudeville playlets, is on his way from London with $10,000 worth of costumes and scenery.

The Griffin Amusement Company, which controls moving picture and vaudeville houses throughout Ontario, Quebec and some of the Northern States, has bought the opera house at Stratford, Ont., and will install vaudeville and pictures.

The Toronto Arena Company, which in its prospectus outlines a plan for a monster auditorium for theatrical and other performances, has just received its charter. The share capital is $500,000.

In the matter of safeguarding the occupants of theatres and halls, particularly the former, The Ontario Government has taken a decided stand. A few days ago all the Toronto managers, and those through the province received notifications from the Attorney-General to the effect that as legislation was likely to be introduced compelling theatres to have open air passages on both sides of the building, with exit doors leading thereto, it was advisable for managers and owners to get options on such land as far in advance as possible. The response to this peremptory notice was naturally a vigorous objection from those houses affected. More than one house finds itself in an unenviable position, being hedged in on one side by property which it would be almost impossible to purchase.

A Montreal story has it that the Forum is to be turned into a vaudeville open-air house during the Summer months. The building inspector of the city, after examining the property, announced that two clear passages on each side of the building would have to be cut through before he would recommend it for a license. Another Montreal venture is the establishment of a huge open-air entertainment place at the corner of St. Lawrence Boulevard and Mount Royal Avenue. One of the amusements would be a picture show under canvas.

Manager O. B. Sheppard, of the Princess', received a telegram from Mr. W. A. Brady that he had decided to comply with the Toronto manager's request by transferring Ruth Shepley from the Thomas Wise cast for the special engagement of A Gentleman from Mississippi in this city.

ROBSON BLACK.

MATINEE AT THE LYCEUM.

An unusual programme was provided by the Ward Committee of the New York Infirmary for Women and Children at the Lyceum Theatre, April 22. All the stars, their managers and the supporting actors gave their services free of charge. Daniel Frohman generously donated the use of the theatre.

Margaret Anglin opened the bill with an exquisite and sympathetic reading of a poem by John Luther Long, written especially for the occasion. Miss Anglin's delivery of the poem made one wish to see her appear in some of the Shakespearean characters.

Mrs. Fiske and the Manhattan company followed with the first act of Pillars of Society. Once again the genius of this great actress was demonstrated by her splendid performance of Lona. The admirable work of the Manhattan company was much applauded.

Beatrice Irwin followed in four poems written by herself, epitomizing the music of Japan.

H. B. Warner followed with the first act of Alias Jimmy Valentine. The fine characterization of this young star called for long and strenuous applause. Mr. Warner appeared by courtesy of Liebler and Company.

Julie Herne in a one-act play written by herself and George D. Parker, entitled A Mountain Cinderella, made a decided success. Miss Herne's interpretation of the breezy mountain lassie was picturesque, full of feeling and of womanly charm and grace. She was ably supported by Mr. Martin and Mr. Tucker.

Arthur Synge's play, The Shadow of the Glen, a fine piece of dramatic writing, met with instantaneous success. Miss Donnelly's interpretation of Nora was a vivid and imaginative creation. Frank Keenan was a picturesque and powerful Tramp. Fuller Mellish as Dan brought out both the tragical and the comic side of the character. George Probert as the young and rather simple-minded hero gave a perfect characterisation.

E. C. Haven sang with great musical feeling and a fine voice, "Barcarolle," "Tales of Hoffman," and "Philosophy."

Charlotte Thompson and Emily Stevens, assisted by Edward Sheldon, the playwright, sold programmes in the lobby.

DOROTHY DORR WITH MAUDE ADAMS.

Dorothy Dorr, who is now with Laurence Irving and Mabel Hackney in The Three Daughters of M. Dupont, has been engaged by Charles Frohman for a forty weeks' engagement with Maude Adams in Chantecler.

CUES.

Mr. F. F. Mackay, chairman of the Executive Committee of the Actors' Fund of America, with his usual zeal in behalf of the guests of the Home, made a trip there on the afternoon of Wednesday, April 20, and was as cheering in manner as usual.

Gus Bothner has taken Julius Cahn's place as manager of Charles Frohman's booking department.

NOTES OF VARIOUS ACTIVITIES.

The People's Theatre Building in Chicago, which includes the People's Theatre, a hotel, lodge hall, stores, etc., is offered for sale by William G. Clarke, the owner.

Charles W. Dingle, playing leading business, is at liberty for first-class Summer stock, and would prefer an engagement in the East. The Nelson Hotel, Rockford, Ill., is his address.

The Olson Brothers Booking Agency control a circuit of twenty airdomes through the West, which they are now booking for the open air season. Twenty repertoire and musical comedy companies are wanted to provide the entertainment at these amusement resorts, who will be played on guarantees or percentage. Singing and dancing vaudeville acts can also secure time over this circuit. The home offices are located at 122 North Market Street, Wichita, Kan.

Richard Allen finds himself unexpectedly disengaged, owing to the sudden closing of the Auditorium Stock at Kansas City, Mo., where he made many friends playing the leads. He may be addressed care of the Actors' Society.

Paul Gilmore is again on tour, appearing in his former success, The Mummy and the Humming Bird. While on the road all communications should be addressed to him in care of this office.

Thomas Ebert and company, late of the Gaiety Theatre Building but now in the Columbia Theatre Building, are busily engaged in booking players for opera in Summer parks. They have orders from many managers for people for next season.

The next of kin of Tom C. Valentine are sought by the Public Administrator, 119 Nassau Street, New York. Mr. Valentine was connected at one time with Charles Frohman's organizations.

George Monroe and Harry Fisher, the leading comedians of The Midnight Sons, are said to have signed three-year contracts with Lew Fields. It is understood The Midnight Sons will be continued next season.

Bernard J. McOwen and Emilie Lessing, having closed their seasons a week ago with William Macauley, will return to New York.

Walter E. Perkins has proven one of the best drawing cards of the various stock stars, whose services have been in demand. He has played four different engagements of several weeks each in San Francisco, and recently overcame a strong prejudice against farce in Boston by presenting Who Goes There? and The Man from Mexico to some of the largest stock receipts known. Mr. Perkins is familiar with all the original business in these farces, which cannot be acquired from the manuscripts. He is open for a few special stock star engagements in his familiar plays.

John Cumberland will be the featured member of the stock company that is to open at the Worcester Theatre, Worcester, Mass., May 2. The organization, which is to play a limited engagement there, will be known as the Worcester Stock Company, with John Cumberland.

Nathaniel Anderson has been engaged to play the leads with Isabelle Ivenson.

Carrie Lee Stoyle, who has been playing with Marie Tempest in Penelope, will be in New York next week, owing to the closing of that company.

Helen Weathersby, J. Fred Holloway and Ruth Handforth are playing with Mrs. Wiggs of the Cabbage Patch, which has recorded another successful season.

LETTER LIST.

WOMEN.

Abbott, Marion, Isabell O'Madigan Ashley, Alice Allison, Mrs. Walter Allen.

Bert, C., Carrie Burke, Marion Benson, Violet Barney, Eleanor Browning, Grayce Beebe, Emma Bolten, May Buckley, Katherine Brown, Henriette R. Browne, Minette Barrett, Vi Bowers, Mabel Barding, Helen Berkeley, Elizabeth Baker, Alma Benson, Mrs. Harry Bentley, Clay, Celia, Eleanor Caldwell, Blanch Clark, Jane Congreve, Edna A. Crawford, Elizabeth Corrigan, Ethel Chandler, Martha Conway, Anna Clute, Alice Crozier, Juliette Chandler.

Donner, Diamond, Frances Drumbellier, Mrs. Wm. Daly, Mrs. Walter Draper, Effie Dinsmore, Charlotte De Felice, Louise Dunbar, Mazie Denny, Marion Dean, Jane Daynar.

Ellen, Alice A., Erroll, Florence Eldridge, Madge Edwards, May Evans, Del Estes.

Fisher, Mrs. Chas. E., Effie Fays, Hattie Foley, Fay Fenton, Florence Fair, May E. Fine, Flora Fleming.

Gomez, Salvador, Mrs. T. S. Guise, Mae Guyer, Mrs. Franklyn Gale, Bertha Galland, Beatrice Galden, Margaret Gordon, Clarie Grenell.

Herbert, Nina, Grace Heywood, Irene Hobson, Josie R. Heywood, Violet Holland, Mrs. B. Hazard, Kate Henry, Margaret Hagen, Helaine Hadley, Marie Harris, Sue Higgins, May B. Hurst, Elsie K. Hymer, Jane A. Hood, Mrs. E. Harty, Frances Hyde, Grace Henderson.

Jolliver, Ines, Eleanor Jennings.

Kaelred, Katherine, Marion Kerby, Winifred King, Adelaide Knight, Harriet Keyes.

Lamkin, Grace M., Marie La Claire, Isabell P. Lewis, Mrs. Alexander Leonard, Edith Lenox, Nina Lyn, M. I. La Roy, Lillian Lawson.

Moore, Mrs. W. B., Rose Mendes, Annie Marks, Adelaide Marlowe, Masarin, Amy Mortimer, May Manning, Estelle Maxwell, Virginia Millilman, Belle Miller, Mildred Miles, Margaret McKeon.

Nickerson, Gertrude, Charlotta Nillson, Dorothy Newall, M. Naughton.

Osborn, Mrs. N. S., P. G. Olney, Gene Ormonde.

Perry, Pauline, Ethel Pennington, Jessie Pringle, Mildred Parker, Mabel Pennock, Phyllis Proctor.

Quigg, Mildred.

Rorke, Ina, Florence Ried, Mrs. Geo. Robinson, Marion Rae, Jessie A. Rose, Marie B. Russel, Lena Ross, Elsie Ridgely, Dallas Romans, Anna Raymond, Margaret Ray, Estelle Richmond, Caroline Ryan.

Sterling, Jessie B., Mildred Sanford, Marion Shirley, Leonora Smith, Marguerta Sylvia, Morgie Saperba, Mrs. Geo. L. Stout, Claire Shirley, May Stewart, Marion Stanley.

Thompson, Lois.

Vaughn, Frances, Ruth Vincent.

Wood, Charlotte, Carol Warren, Nellie Wagner, Connie Willis, Willa H. Wakefield, Alice Windheart, Hazel I. Wright, Cora Witherspoon, Marie Warfield.

Zaleska, Rosina.

MEN.

Arthur, Daniel V., H. Anderson, Chas. Alexander, Geo. Atkins, Fred G. Adams, Bob Adams.

Baker, V. E., Bobt. Barton, Louis Bresen, Billie Bristor, Jack Bradley, August Braicker, J. Bennett, Van Dyke Brooke, Walter H. Bedell, Claus Bogel, G. A. Bowman, Edw. B. Baker, Stuart Beebe, Geo. C. Boniface, Francis Budalong, M. D. P. Blannett, Geo. Brennan, Edw. H. Beckert, Arthur Bentley, Budds "Three."

Conrad, Chas. J., Jas. Carnell, Jno. Calvin, Harry C. Clark, Chas. A. Clarke, Jack Crawford, Maurice Campbell, Edw. Cushman, Stephen Clarkson, Chas. Compton, C. B. Crollius, Phillip Connor, Harry Crapo, Bernard Cavanaugh, Chauncey Clausland.

Dare, Lawrence E., Steve Donnelly, Ralph De Haven, Edw. De Corsia, Joe. Deming, Samuel Dawson, Henry E. Dixey, Jos. De Stephani, Bernard Daly, Rich'd Duffy, W. C. De Witt, Walter S. Draper, Walter Downing, Chas. Deland, R. H. Dewey.

Eaton, Elwyn, R. Esposito, Azack Evans, Ed Earle, Harry O. Ehret.

Forrest, Fred'k, Geo. Fawcett, Willard Foster, Edmund Forde, Bob Forrest, Ned Finley, Daniel Pendell, Geo. B. Fox, Billy Faye, H. deFuente, Geo. Felix, Fanchetti, Fisher and Fisher.

Glendon, J. Frank, Jno. Griffith, Chas. A. Goettler, Donald Grey, Ed Gillespie, Geo. Germane, Wm. F. Gohs, Ernest Goerlits, G. S. Grenneli.

Hewitt, Harry J., Walter S. Howard, Butler Haviland, W. B. Hotaling, W. C. Hamilton, Wm. A. Hanna, Leslie M. Hunt, Lawrence Hamilton, Montgomery Holland, Geo. Hamburg, Chas. Henderson, Edgar Harris, H. H. Hollis, Jno. Hanson, Leo Hardiman, Dell Henderson, Fred Hanlon, Wm. Herbert, Chas. Hantley, Geo. Harcourt, Fred M. Harris, Hayden and Davis, Hunter, Bradford and Reid.

Ingram, H.

Jackson, Peter, Dave Jones, Sidney L. Jones, Kelly, J. E., Gus Kleineke, Frank T. Kintzing, Robt. E. Keane, C. C. Knapp, Jas. Kerr, Henry Keane, W. M. Kerr, Chas. B. Kennedy, H. B. Kohler, Jno. B. Ketchum.

Lovett, Beresford T., A. L. Lack, Phil Lynch, L. Lardiner, Harry Linson, Dick Lancaster, Jack Laughlin, Tommy Livingston, R. J. Largay, Robt. E. Lee, Geo. Le Low, Robt. Lawrence, Abe Levy, T. N. Lingard.

Moree, A. M., Donald Mackenzie, Jas. Mace, J. B. Moore, Jas. H. Morrison, Thos. F. Mulligan, Harry Morton, Leslie Morosco, Harry Mills, Jas. A. Mahony, E. C. Maxwell, J. J. Maloney, Sam Morris, Roger McAndrew, Fred'k E. McKay, L. G. McGarvey, Wm. McCall, P. H. McGiven, E. McCaughtley, Murray and Lind.

Nicolay, Constantin, A. A. Natanson, J. A. Nankeville, L. A. Nelms, T. Nye.

Pia, Leandro, Giovanni Polese, Harry D. Parker, Geo. Price, Jos. Pece, C. M. Pope, Augustus Phillips, Almas P. Peltier, Lawrence Phillips, Fred Price.

Quinby, Cassius.

Robb, Jno. A., Walter Reynolds, J. D. Rapelje, E. Redding, J. H. Roeder, Chas. Richman.

Schwarz, Jake, C. E. Seamans, Frank Stammers, Henry Sherwood, H. V. Seidenberg, Tommy Shearer, Jos. Slayter, Henry J. Santry, Alfred Swensen, A. J. Saunders, W. T. Simpson, Leslie Stowe, Thos. Seabrooke, F. F. Sturgis, Stange and Edwards.

Thompson, Denman, Thos. F. Taylor, S. E. Taylor, Royal Tracy, Arthur Talbot, Sidney Talbot, J. J. Tanner, Payer and Tate.

Vale, Travers, Chas. A. Van.

Wilson, W. J., Jas. L. Weed, Chas. Wimsett, Henry Weaver, C. J. Williams, Frank A. Wells.

Young, Jno. R., Jack Yount, Pierre P. Young.

Zellen, J.

REGISTERED MATTER.

Laura Bea Byeth, M. B. Moulton, Clara Paulet, F. A. Demerest, Ernest Franconi, Walter W. Lawrence, Sidney McCardy, Frank Bowan, Franklyn Whitman.

DATES AHEAD.

Received too late for classification.

BEN-HUR (Klaw and Erlanger, mgrs.): Worcester, Mass., 25-27, Poughkeepsie, N. Y., 28-30.

FIELD'S, AL. G., MINSTRELS: Columbus, O., 25, Urbana 26, Lebanon 27, Hillsboro 28, Chillicothe 29, Circleville 30.

FLINT, HERBERT L. (A. H. Hughes, mgr.): Appleton, Wis., 28-May 1, Ashland 2-7.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Buffalo, N. Y., 25-30.

McINTYRE AND HEATH: Columbus, O., 26, Zanesville 27, Wheeling, W. Va., 28, Johnstown, Pa., 29, Altoona 30.

MANN, LOUIS: Grand Rapids, Mich., 26, Lansing 27, Flint 28, Saginaw 29, Bay City 30.

MANTELL, ROBERT: Butte, Mont., 26, 27, Anaconda 28, Helena 29, Great Falls 30.

MAN'S NEW HUSBAND: Chilton, Wis., 27, Marshfield 30, Ellsworth May 4, Ladysmith 7.

MUMMY AND THE HUMMING BIRD: Abbeville, S. C., May 4.

PRINCE CHAP, THE: Jersey City, N. J., 25-29.

PICKERTS, THE, AND CO.: Buffalo, N. Y., 25-30.

POWELL AND COHAN'S MUSICAL COMEDY: Defiance, O., 25-30, Coldwater, Mich., May 2-7.

RUSSELL, LILLIAN: Jamestown, N. Y., 26, Bradford 27, Hornellsville 28, Elmira 29, Auburn 30.

ROUND UP: Spokane, Wash., 24-27, Butte, Mont., 29, 30.

TINN'S MUSICAL COMEDY: Oklahoma City, Okla., April 24—indefinite.

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STAGE EVENTS IN CHICAGO

Her Husband's Wife, by A. E. Thomas, Scores a Decided Success—Henry Miller in the Cast—Mother Also Shows Symptoms of the Joy of Living.

(*Special to The Mirror.*)

CHICAGO, April 25.—Cool weather has been the good angel of the theatres during the past week. The early advent of Summer temperature gave "that tired feeling" to so many people that the playhouses suffered; but cool breezes and white frosts have toned up the amusement lovers, and, as a result, theatricals have taken on a livelier air, not forgetting to include grand opera in the column of beneficiaries.

Unfortunately the cold wave came too late to bruce up the spirits of Jeff De Angelis, who, insisting that he as well as nature abhorred a vacuum, refused to continue his stage efforts at the Lyric in The Beauty Spot, and consequently the house has been dark during the past week. To-night Sothern and Marlowe appear in As You Like It, and are booked for a fortnight of classics. After that, the New Theatre company, which ought to convince the Chicago playgoers that the Lyric—late the Great Northern—is really a first-class house, will play at this theatre.

Her Husband's Wife is a rattling good comedy—no, scarcely a rattling one, as it is such a compact affair that it deserves a staid and dignified adjective. It was given its initial metropolitan performance Sunday evening of last week at the Illinois Theatre, when it was pronounced an instantaneous success, and the plaudits of the audience on that evening were echoed quite unanimously by the press on the following day. Its author is A. E. Thomas, who is understood here to be a New York newspaper man, and he certainly can be proud of having captured Chicago at a single sitting. Mrs. Stuart Randolph (Laura Hope Crews) has a bad case of hypochondria, and is dosing and getting ready for death, which she feels certain will arrive almost immediately. She has picked out her successor in her husband's affections—hence the somewhat enigmatical name of the play—and early in the action she introduces the two. The successor, Emily Ladew (Grace Elliston), is an English sparrow sort of a woman when she appears, and at first tries to laugh off her friend's hallucination, though pretty soon she takes offense at some remark of the wife, and flies into quite a passion, wherein she displays some fine acting, during which she captures the house completely. Henry Miller is the John Belden, who is the uncle of Mrs. Randolph, and who pooh-poohs the whole business, but to no avail. In the second act the English sparrow blossoms into a bird of Paradise, and her raiment would put the Biblical Joseph's coat into the shade. Miss Ladew and Mr. Randolph (Robert Warwick), on being introduced by the wife of the latter, get very intimate, to the consternation of the wife, who did not expect her friend and successor to betray her so quickly and cruelly, and accept the antenuptial situation so naturally, and the complications are very amusing to every body but the wife, whose heart is wrung by the too-quick readiness of her friend to "accept the situation" before the funeral meats had even been ordered, and, who, in trying to "call off" her friend from the chase, charges her husband with various cruelties, wishing to intimidate her, which, having no effect upon her would-be successor, yet come to the ears of her brother, Richard Belden (Orme Caldara), and a conflict between the husband and brother is imminent, blows threatening to succeed angry words. Mr. Belden and Miss Ladew had formerly been sweethearts, which, of course, adds to the complications. Incidental to the action, it may be stated also that John Belden and the Baroness von Marcken had formerly been sweethearts before that lady (Mabel Bert) had married her titled husband, only to leave her a widow. The possibilities can be seen, and others can be imagined—and all of them occurred. The play is given by a thoroughly competent company in the most perfect manner. Mr. Miller's comedy acting is especially fine from every standpoint.

Mother continued to delight full houses at the Grand Opera House, and it was expected that it might be transferred to some other theatre in order to accommodate the people who desired to see it, and extend the run; but an appropriate house could not be secured, so its season closed here Saturday night, and it went to Kansas City, where it will begin a road tour. By the way, it should be stated that the Wetherill twins, who are played so finely by "Masters" Arthur and David Ross, are really brother and sister in real life, and not brothers, as indicated on the programme. But the girl is no "weak sister" in the boxing and other rough play in which they indulge, and the two look enough alike to be twins in reality. Mr. Brady can be congratulated heartily on the success of the play, which bids fair at present to be a second Way Down East as far as enduring popularity is concerned.

The drawing power of The Melting Pot has shown itself during the second as well as it did through the first week of its engagement at McVicker's Theatre, and the strength of the old cast and its new engagements is manifest. Walker Whiteside himself enacts the grief-crazed hero superbly, at times almost with fierceness, as he lifts the drama from its present status occasionally into absolute tragedy; and in this he is aided in a most helpful manner by Sheridan Block, who, as the uncle, makes his quiet methods felt in a marked way. His Mendel depicts a Jew who is always a gentleman, and who accomplishes in his way what others do not always succeed in doing by more strenuous and less far-sighted actions. Florence Fisher's Vera is a consistent creation, not only in its occasional winsomeness, but in its moods as well. The grand organ at this theatre is called into service occasionally, and this was the case in a most effective way during one of the scenes, adding much to the impressiveness.

By-Products was the leading feature of the past week at the American Music Hall. It was written by Joseph Medill Patterson, the author of The Fourth Estate, A Little Brother of the Rich, and so forth, and runs, say, about twenty minutes or less of the programme at this lively vaudeville house. It is strong in its characterization and presentation, and as virile in its way, as regards situation and dialogue, as though it came from the brain and pen of a Zola or a Gorky. What manner of man is this Mr. Patterson, who is an American for generations back as regards his line of descent, and of the distinctly upper classes, too, and who is not known to have mingled any more than the average American of that class with the slum world, that he should give us such a vivid though brief glimpse of the misery and at least next door to sin that he does here? Zola and Gorky are known to have experienced by actual contact the life which they described, and here comes a vivid writer, unknown in the shaded world, whose mind has revealed where his body was unknown, and has given us such strong work along such doubtful lines. The play was staged by Frederick Donoghey, one of William A. Brady's capable lieutenants, and it is played with proper force and intelligence by Jessie Stewart as an Irish washerwoman, Marguerite Fisher as a daughter who works in a store, Ethel De Claire as the daughter long gone into a decline from tuberculosis, and Curtis Cooksie as a brutal bill collector with a soft spot under a rough exterior. The washerwoman is one of the nagging kind, and the buxom daughter has found slum life to be "hell," and already is betraying symptoms of indulging a gayer life outside, and near the fall of the curtain she is painfully near a crooked career to secure means to send her sick sister to "the best hospital to be found in the city." It is a virile sketch and the four people play it magnificently.

Roy B. Mann, who has been appearing in vaudeville with his wife, Christina Prince, in their society comedy playlet, The Taming of Eleanor, is seriously ill and has been forced to cancel all bookings.

When The Gay Hussars opens at the Chicago Opera House May 8 Sophia Barnard will have the leading feminine role, Florence Reid will enact the soubrette part, and Frederick Santley will be the juvenile, while Charles Meakins will be the leading man.

The Chicago Minstrel Club, an organization of minstrels and ballad singers of the olden time, will give its second entertainment at the Illinois Theatre Sunday afternoon, May 1. Among its members are Banks Winter, the author and long-time singer of White Wings; Frank Howard, William Windom, Thomas Quigley, Tom Deming, James Cassidy, George A. Renaud, Raymond Stephens, William Baxter, George Gale and John Phelan.

A Gentleman from Mississippi opened at the Grand Opera House Sunday for a second Chicago engagement. Thomas Wise and Douglas Fairbanks, the originators of the leading roles, and co-stars of the New York organization, head the company.

Get Busy with Emily will be the next attraction at the Cort Theatre, opening May 8, succeeding The Girl in the Taxi. Leading members of the cast are Laura Guerite, William Hawtrey, Willard Simms, and Frederick Bowers.

Anne Bronaugh has blossomed out as a star, and with her own company appeared at the Bijou Sunday in Lena Rivers, in which she has made so pronounced a success.

The bills this week: Garrick, Mabel Hite; Studebaker, The Echo; Colonial, Madame Sherry; Grand Opera House, A Gentleman from Mississippi; Cort, The Girl in the Taxi; Auditorium, grand opera; Ziegfeld, The Upstart; McVicker's, The Melting Pot; Powers', The Harvest Moon; Olympic, The Fortune Hunter; Princess, Miss Nobody from Starland; Lyric, Bothern and Marlowe; Whitney, William Norris; Chicago Opera House, Alma, Where Do You Go?; Academy, Lucky Jim; Illinois, Her Husband's Wife; Criterion, Sapho; People's, Just a Woman's Way; National, The Fatal Wedding; Crown, Mrs. Wiggs of the Cabbage Patch.

Thomas Swift and John Mulgrew, two local players and writers, are the authors of a new musical comedy entitled In My Home Town. The play was performed last week at the People's Theatre and was received with hearty acclaim by a series of capacity audiences. The comedy is of a particularly bright and intimate character and the music popular and tuneful.

William Norris, who is playing My Cinderella Girl at the Whitney, is gradually changing the farce into a musical comedy, which seems to be something approved greatly by the audiences.

Olive Vail replaced Bessie Wynn in Miss Nobody from Starland at the Princess yesterday.

Riverside will open May 11. It will be among the first of the Summer gardens to open its gates. Announcement is made that $500,000 have been spent on new devices.

Summer farce will be inaugurated at Powers' Theatre on May 9, when Is Marriage a Failure? will be brought into the house for a run.

OTIS COLBURN.

SPOKANE.

D. S. Lawrence and Alf Payne Were Convincing—Some Notes of Interest.

The final performance of The Alaskan played to a good house at the Auditorium 10. Dark the balance of the week. David Belasco's co. will give one performance of St. Elmo 17. Robert B. Mantell in Hamlet 18, Julius Cæsar 19, Macbeth 20, King John 21, Othello 22 and Richard the Third 23. The Roundup 24-27.

The Lawrence Stock co. scored in Raffles at the Spokane 10-16. D. S. Lawrence in the title role and Alf. T. Payne as the detective were convincing. Old Heidelberg 17-23.

Louis James, the late Shakespearean actor, whose death occurred within a few days of his rendering of Henry the Eighth at the Auditorium in this city, seems to have died as he had always hoped to go. In a letter to a Spokane friend, Mrs. Aphie James, widow of the actor, says: "I had everything bright—no black. Sunshine and flowers, white and immortelles characterised the funeral services, as he had wished—and a little bird that had not sung a note in eight years broke into a soft, sweet song as the services ended."

Madame Harriet Labadie gave a reading of The Servant in the House at the Central Christian Church 11. The recital was an unqualified success.

The Spokane Dramatic Club presented A Night Off at the Auditorium 15, to a well filled house. The characters were well portrayed. The performance was given for the benefit of the Holy Trinity Guild.

D. S. Lawrence, owner and leading man of the Lawrence Stock co., now playing at the Spokane Theatre, was once a vaudeville performer, being one of the original Delmore Brothers.

W. S. M'CREA.

WASHINGTON.

National Capital Critics Fail Foul of the Lady from Jack's.

WASHINGTON, April 26.—James Forbes' newest comedy, The Commuters, a refreshingly entertaining stage production that humorously pictures the contrast between suburban and city life, and develops amusingly the difference of the marital state and single blessedness, peopled by well defined suburban character types, is enjoyably presented this week at the National Theatre by a company which includes Orrin Johnson, Jane Marbury, E. Y. Backus, Georgie Lawrence, Taylor Holmes, Pauline Dudfield, George Soule Spencer, Lillian Thurgate, Louis Haines, Maude Knowlton, Amy Lesser, Isabelle Fenton, and Adelyn Wesley. Billie Burke's engagement in Mrs. Dot, just closed at this house, can be numbered among the large ones of the season, one of the popular young star's most successful ever played in Washington. Next week opening of the Aborn Opera season.

Thurston's magical entertainment, presented this week at the Columbia Theatre, wins strong indorsement for its high-class standard of excellence. A lengthy programme, replete with novelty, embodies the most startling of tricks, mystifying creation and wonderfully intricate and clever illusions—a masterpiece being The Lady and the Lion. Altogether, it is one of the most elaborate, highly instructive, refined and interesting of its kind. Next week, opening of the Summer Stock season of the Columbian Players.

David Belasco presents this week at the Belasco Theatre Is Matrimony a Failure? a delightfully acted and perfectly presented comedy, which is scoring a strong success. The strong cast of principals includes Frank Worthing, William Morris, W. Ferguson, James Bradbury, Robert Rogers, F. Newton Lindo, John F. Webber, Edward Langford, Frank Manning, Gilmore Scott, John Randall, John Theise, Frank Denny, Jane Cowl, Ann Sutherland, Jane Grey, Louise Mackintosh, Louise Ripley, Blanche Yurka, Josie M. Sullivan, Louise Woods, Josie Reinhardt, Helen Ferguson, Gretta Yandell, Josephine Bernhard, and Marjorie Polk. Next week, Spring Musical Festival.

At the Academy of Music Severin De Deys, under the management of Henry B. Harris, supported by a very strong company, is successfully presenting the rugged border play, Pierre of the Plains. Next week, East Lynne.

Sunday night at the National Theatre, to a crowded house, the Pittsburgh Festival Orchestra, under the directorship of Carl Bernthaler, presented the song cycle, "In a Persian Garden," with Madame Jeanne Jomelli, of the Metropolitan Opera company, as the soloist, assisted by Madame Alice Merrett-Cochran, Lilla Snelling, Frank Croxton, and Dr. Franklin Lawson, with accompaniment by the orchestra, which includes forty picked musicians from the Pittsburgh Symphony Orchestra, of which Dr. Emil Paur is conductor and Mr. Bernthaler associate conductor.

The Lady from Jack's, Paul Potter's latest, produced by Thomas W. Ryley, presented at the Columbia last week, is not worthy of consideration or space to describe it. It insults the intelligence as one of the worst constructed, insipid and valueless pieces yet offered. It was severely scored by the press, which voiced its condemnation with as little display as possible. A dozen-line criticism in the "Evening Star" following the presentation concludes with: "Last night's performance was offensive in its crude vulgarity and pathetic in its incoherency."

Sullivan's dramatic cantata, The Golden Legend, will be presented for charity next Wednesday night, April 27, at Daughters of the Revolution Continental Hall by the Washington Choral Society, under Heinrich Hammer's leadership. The soloists comprise Madame Hugli Camp, Mabel O. Beard, Henry Gurney and Grant Odell.

The Barnum and Bailey advance guard during the past week have flooded the city with announcements of the coming of the big show May 9 and 10.

JOHN T. WARDE.

PITTSBURGH.

Tilley's Nightmare Plays a Return Engagement—John Drew and Sam Bernard.

PITTSBURGH, April 25.—Supported by a uniformly good company, John Drew was seen at the Nixon during the past week by small audiences in his latest comedy, Inconstant George. This play affords him ample opportunities to be himself, and that means that he acted his role of George Sullit in a satisfactory and enjoyable manner. Mary Boland made a girlishly sweet Micheline; Desmond Kelley was winsome as Vivette, and Adelaide Prince as Odette was an imposing figure, and both wore several exquisite gowns. Martin Sabine as Lucian, and Frederick Tiden as Morand deserve mention for good work. The scenery and stage settings were more or less elaborate, and displayed decided taste. Arsene Lupin is the current week's attraction, and Is Matrimony a Failure? follows.

Sam Bernard certainly got all the fun possible out of his role of Herman Schultz, with the result that he kept his audiences in good humor and created much laughter in his piece. The Girl and the Wizard, at the Alvin last week. Kitty Gordon is a strikingly handsome woman, and was most delightful as Murietta. George W. Barnum had a repulsive characterization, Count Hochstetter, but played it finely. Patricia Collinge was a demure and girlish Felicitas. The balance of the cast was capable and the large chorus effective. The two acts were splendidly staged. All of the music was tuneful, and the song, The Blue Lagoon, was the hit of the musical numbers. Marie Dressler in Tillie's Nightmare is playing a return engagement this week, and Louis Mann in The Man Who Stood Still is underlined.

The Lyceum was largely attended during the preceding week, where Chauncey Olcott, seemingly as youthful and popular as of yore, was seen in Ragged Robin. The star is aided by a good company, and the play is nicely staged. The Clansman is the current week's bill, and Mrs. Wiggs of the Cabbage Patch comes next.

The Harry Davis Stock company played East Lynne last week creditably, and the Duquesne was crowded at several performances. The Climbers is this week's bill and Camille the next week. Mary Hall succeeds Lillian Kemble as leading woman to-day.

Mlle. Dasie is the headliner of the usually good vaudeville bill at the Grand, and the business continues very large.

Harry Williams' Academy offers The New Century Girls and the Gayety The Parisian Widows, with Jack McAuliffe as an extra attraction.

The Actors' Fund benefit at the Nixon on last Tuesday afternoon yielded a net profit of $1,800, and the lengthy and varied programme was most successful.

George R. Allison, treasurer of the Nixon, underwent an operation for appendicitis on last Monday night at the Allegheny General Hospital, and it is a great pleasure to state that he is rapidly convalescing. He expects to be at his office on next Monday night to greet his many friends and acquaintances, who will attend his annual testimonial benefit, and, judging from his condition yesterday, his expectation will be realized.

Walter Floyd, manager of the Duquesne a few years ago, dropped into this city on last Thursday to see the opening of the baseball season and met a number of his acquaintances. He is now ahead of The Gay Hussars.

The Girl and the Wizard closed its season here last Saturday night.

ALBERT S. L. HEWES.

NEWARK.

Ben Hur Drew Well Filled Houses—College Women's Club Deserves Praise.

Ben-Hur, presented by a great cast, filled the Newark 11-16. Many favorites appeared, including Richard Buhler, Mitchell Harris, Frank Weston, Charles Canfield, Alice Haynes, Eleanor Morretti, Leyola O'Connor, Ealdee Appleton, and Maude Rean Stover. Margaret Anglin closed the regular season 18-24, to large and pleased audiences, and the Aborn Grand Opera co. open their six weeks' engagement 25.

Grau-Farr pleased the Columbia Theatre audiences 11-16 and Black Patti 18-24.

The College Women's Club presented The Road to Yesterday at the New Auditorium 19 to a large and fashionable audience. In selecting a play they hit on one that is seldom used by nonprofessionals and deserve great credit for the vast undertaking. The stage settings were excellent, painted by Mr. Campbell, a member of the cast. The costumes, both modern and sixteenth century, were handsome. Florence E. Dell assumed the role of Elspeth, and was convincing in all the scenes. She was pretty, girlish and petite, her comedy good and disclosed an emotional resource that made her share of the performance very effective. As Elspeth's sister Melena, Beatrice Starn portrayed a character that surpassed anything played by a nonprofessional, her whole performance being finely varied and illusive. In appearance she was suited to the part and gave color to her excellent acting. Eunice Barbour as Aunt Harriet made a decided hit. Sarah Morris was admirable as Mother Gillaw. Edith C. Putnam as Eleanor indicated the refinement and tenderness of the part and was well liked by the audience. Of the men in the cast, Oscar M. Gunz as Jack Greatorex was most satisfactory, handling his work throughout the performance with engaging spirit. Harry M. Bigelow made much of the role of Tompkyns. Irving Carr was handsome as Kenelm Pualton. Others were A. Allen Campbell, Bertram Mayer, Victor MacKellar, and Stewart Yeakel.

Much credit is due to George C. Olmstead who coached the co.; also to Jessie L. Creamer, who was chairman of the committee on dramatics. A large sum was realized. Judging from the enthusiasm of the audience, the co. and play were well fitted.

GEORGE S. APPLEGATE.

DETROIT.

J. E. Dodson Filled the Opera House—Vaughan Glaser in The College Widow.

At the Garrick 18-23, The Turning Point, by Preston Gibson, met with a somewhat indifferent reception. Next week, Charles Richman in One of the Family.

J. E. Dodson in The House Next Door played to excellent attendance at the Opera House 18-23. Next week, Genee in The Silver Star.

At the Temple the much heralded moving pictures of Roosevelt in Africa were shown. It was apparently a case of too much Roosevelt, as the pictures received less applause than any other number on the bill, which included Mai Wilks, Ed F. Reynard, James Vincent and co., Five Avolos, Lena Pantzer, and Persian Brothers. Next week, Valerie Bergere and co.

The Vaughan Glaser co. presented The College Widow at the Lyceum 18-23. Next week, Prince Carl.

Lafayette Theatre 17-23, The Man of Mystery.

A lively burlesque aggregation, Feds and Reds, offered a well balanced performance at Manager Ward's cozy Gayety Theatre 17-23. Next week, Lid Lifters.

The Broadway Gayety Girls commended at the Avenue 17-23. Next week All Widows will be an added attraction with the Cozy Corner Girls.

KLYP A. MARONI.

MESSRS. E. F. ALBEE AND MARTIN BECK

PRESENT

Mr. Julius Steger

AND HIS COMPANY IN

THE WAY TO THE HEART

Colonial Theatre, New York
WEEK OF MAY 2nd

Orpheum, Brooklyn
WEEK OF MAY 9th

Alhambra Theatre, New York
WEEK OF MAY 16th

Keith Theatre, Boston
WEEK OF MAY 23rd

Fifth Avenue Theatre, New York
WEEK OF MAY 30th

Keith Theatre, Philadelphia
WEEK OF JUNE 6th

Eyes Exposed to Artificial Light
Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

THE WEEK IN BOSTON

Mrs. Fiske Enthusiastically Greeted in Pillars of Society—The New Theatre Engagement—Other Visiting Stars—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, April 25.—There is no question about what Boston theatregoers considered to be the most important attraction in town to-night. The exodus was toward the Hollis Street Theatre. It was the first time that Mrs. Fiske had ever played a local engagement at that house, and all were turning out to give her an enthusiastic greeting as she deserved. The gathering was by all odds the finest socially that the Hollis has had this season, there being a great interest in this favorite Boston actress in Pillars of Society. Boston is emphatically an Ibsen city, but Pillars of Society is a piece that has had only one or two scattering and scrub performances, so that, to the great majority, it came as a complete novelty. The production adds another and a notable one to the long list of Ibsen masterpieces that Mrs. Fiske has given here, and the greeting to-night was so enthusiastic that it looked doubtful indeed if she would have a chance to give Hannele and The Green Cockatoo, her double bill, in the course of the fortnight in which her engagement in Boston is limited. Mrs. Fiske's dramatic work is a rich artistic treat, as is everything that she has given in Boston, and the protection of stage management illustrated that artistic and painstaking care for details which has always a pre-eminent feature of anything with which she has been identified. The company is exceptionally strong for such a piece, and is the finest that has been seen at the Hollis this season.

James K. Hackett is the other prominent star to begin a local engagement in Boston to-night, and in Monsieur Beaucaire he opened a fortnight at the Majestic. There is just a bit of sadness connected with the coming of the piece here, for this is the first time that a play by Mrs. Evelyn Greenleaf Sutherland has been acted here since the unfortunate fatal accident to the dramatist.

The Aborn Opera company opens its third week at the Back Bay Opera House with Carmen, and as an indication of the popularity of the engagement it is to be lengthened from the four originally named to six, the newest production added being Babes in the Woods and Madame Butterfly. The next musical Summer season, at the Castle Square, will not begin its opposition until June.

With the performances at the Shubert this week the New Theatre company from New York begins its first week here. All the works of the repertoire have been given once, so that the farewell will be in the nature of repetitions. The birthday celebration in memory of Shakespeare was enlivening, but the players spent the day by giving Twelfth Night and Winter's Tale.

The Third Degree starts out on its farewell fortnight at the Colonial, where Helen Ware is decidedly busy reading the manuscripts and trying to pick the piece in which she will star next season.

Raymond Hitchcock is another player who has only a fortnight left of his engagement in Boston. The Man Who Owns Broadway is keeping up the popularity which it enjoyed at the Tremont when it first came here.

William Hodge, on the contrary, sees no change in sight, for the interest in The Man from Home at the Park is so great that it looks as if the actors who were booked for Summer tours to Europe would stay at home. Mr. Hodge himself is looking for a cottage on the New England coast.

John Craig, May Young and several of the others at the Castle Square have a novelty rarely known upon the stage, changing a play, but still keeping the same characters. That is because Mr. Craig hit upon the innovation of reviving The Prisoner of Zenda and putting it with its sequel, Rupert of Hentzau. The audience was the same and approved the novelty in most emphatic fashion.

In the return of Three Twins to the Boston local playgoers have a chance again to see the musical comedy which made the chief hit of the year there. The first engagement ended to capacity business, and the return was made with the same condition. Bessie McCoy was the only noticeable absentee.

It is odd for a popular novel to have to wait for nearly three years for its presentation at the local stage, but that was the case with Three Weeks, which was up to the tastes of the patrons of the Grand Opera House, judging by the reception on the opening performance.

Mrs. Patrick Campbell gives Keith's a genuine dramatic novelty to head the bill this week, for she appears there in Expiation. The balance of the programme is excellent.

James J. Corbett and Henry Lee are double dramatic stars who appear to advantage in the vaudeville bill at the American Music Hall.

For the revolution of the wheels to Boston houses the charges are Gaiety, the Jersey Lilies; Columbia, the Ducklings; Howard, the Broadway Belles, and Casino, the Behman Show.

The dramatic season is certainly proving at its end, for the Globe has ended its bookings for the Spring and is turned over to dime vaudeville and pictures until the Autumn. Its experience back at high prices once more has not been altogether felicitous. The Savoy, Jack Crabtree's moving picture house, which stands next the Park, which his sister, Lotta, owns, is going to open its career later in the week, and there is a rumor that the Gaiety will run pictures as soon as the regular Spring season to the Wheel comes to an end.

Boston's share of the benefit of the Actors' Fund of America is, in round numbers, $5,000. The exact figures are not available, for there was a question of the total of the souvenir programme, but the sum raised was remarkable so far as Boston benefits went. The date was 21 and the Boston was packed in every part from noon until nearly six o'clock. There were no conspicuous absentees, and the performance went with a dash that was remarkable. John Craig and May Young opened the bill in Taming of the Shrew and then went back to the Castle Square to play The Prisoner of Zenda for the afternoon. The chief novelty was A Lesson in Bridge, which William Hodge wrote, and in this Madeleine Louis proved a surprise to all who had seen her in The Man from Home. An autographed photograph of President Taft was sold by auction to Governor Draper for $100, and speeches were made by the Governor and the Mayor, although the latter was not at his best. The excellence of the staging reflected much credit upon the work of Lawrence J. McCarty, Jay Hunt, and S. Lindsay Morrison.

At Mrs. E. H. Crosby's at home of last week the chief guests were Rose Coghlan, of the New Theatre, and Ida Vernon, of The Man from Home. Others there were Jessie Busley, George Le Guere, H. B. Stanford, the husband of Laura Burt, and J. L. Seeley.

Charlotte Hunt is on in New York completing the personnel of her stock company, which will be at the Majestic for four months, opening in The Blue Mouse 9.

Ida Mulle gave a particularly graceful thing when she appeared at the Masonic Home benefit at North Cambridge last week, for the number she contributed free of charge in memory of her father, who was a Mason himself and a leading member of Genesie Lodge.

Dr. John Dixwell took a party of 150 children from the Free Home for Catholic Children to see Superba during its last week at the Globe.

There were rumors of a new theatre in Boston when the stories came out in New York of the alliance of William A. Brady and the Shuberts. Here in Boston it is well known that there is a likelihood of having one less theatre rather than more, but nothing authoritative is being said about it.

An interesting feature of the performance of Three Twins at the Boston to-night was the fact that it was a benefit to the box-office men, of H. Lathrop, Francis D. Ferguson, and John E. Kennaßck.

E. H. Clement talked at the meeting of the Twentieth Century Club on Criticism and the Newspapers and gave illustrations from his wide experience. The club was supposed to have a meeting late in the week to decide upon the proper method of exploiting "authoritative information" about the current plays, but if the meeting was held nothing was said about it.

Some of the theatres are wondering what the State police is doing about stage children. The New Theatre presented its juvenile without the slightest hesitancy, an Uncle Tom's Cabin troupe is touring the environs, and Mrs. Butler announces her May Festival of child dancers just the same as usual.

A Sunday reception was given by Mrs. Guy Currier (Marie Burress) to the cast of Masks and Faces at the Shubert, and to her guests' surprise she was presented with a couple of cups for her automobile in recognition of her efforts in staging the play.

JAY BENTON.

SAN FRANCISCO.

Lombardi's Opera Company Returns to the Columbia—The Chaperon Drew Well.

Otis Skinner delighted the patrons of the Columbia during his two weeks' engagement in Your Humble Servant, which ended 16. On evening of 17 Lombardi's Opera co. commenced a return engagement, which is to continue for two weeks. During the former season a month ago the co. did so well that it appeared profitable to return with a repetition of the operas. Grace George will be seen here, commencing May 2, in A Woman's Way.

Aunt Mary at the Van Ness is entertaining goodly numbers nightly and May Robson is charmingly portraying the character.

The Alcazar has clean fun in The Chaperon, which drew well for week ending 17, and during week to follow Under Southern Skies is to be on the boards with a jack o' lantern scene.

The Princess is doing nicely with its mixed bill. Tom Leary and daughter are doing a sketch and Edwin T. Emery, a versatile actor, changes his bill from comedy-drama sketch to an operetta of his own, entitled The Commanding Officer. Athmore Grey is doing the Maud Allan style of dancing, and will be retained. A matinee is now being given daily at this house.

After having been dark a few days the Savoy opened with an excellent co., with Henry Woodruff in The Prince of To-night.

Maud Allan is entertaining the interior folks with her dancing, and will return to the city and will be seen at the Valencia 23 and 25 and at Oakland 26.

Damrosch and his Orchestra will be the next Greenbaum attraction. Burton Holmes' Travelogues are at the Garrick and Flonzaley Quartette will be heard 17, 23 and 24.

Nero is now in rehearsal at Berkeley, the university town, by students of the institution.

A. T. BARNETT.

JERSEY CITY.

Elizabeth Drew and Charles Brown Scored Hits—Corporation Notes.

Forty-five Minutes from Broadway drew large houses to the Majestic 18-23, and gave immense satisfaction. Elizabeth Drew as Mary and Charles Brown as the Kid were immense. The New Rochelle atmosphere predominated, and a snappy, hardworking chorus was on the job. School Days 25-30. The Newlyweds May 1-6.

Articles of incorporation of the William A. Brady, Limited, were filed here with the County Clerk Monday afternoon. The object of the concern, as stated in the certificate, is to produce theatrical plays and operas, act as booking agents and publish songs and music. The capital is placed at $1,000,000, divided into 10,000 shares of the par value of $100. The stockholders, under the charter, have the right to create and form a voting trust. The incorporators are: H. O. Coughlan, L. H. Gunther, and John R. Turner.

The season of burlesque at the Bon Ton closes 30. A Summer season of moving pictures and vaudeville commences May 2.

The Academy of Music continues to do a land office business with constantly changing moving pictures and vaudeville.

Keith-Proctor's Theatre is crowded each night with lovers of good moving pictures and vaudeville.

John A. Grieves, manager of the Fay Foster Burlesquers, is a favorite here, and had the pleasure of renewing acquaintance with a number of old friends while in this city.

The Ducklings were at the Bon Ton 14-16, and did a large business. It is a snappy musical show, with a good chorus. Fay Foster Burlesquers came 18-20, and business was excellent. Sam Adams is the comedian, and he is a good one. Watson's Beef Trust 21-23. The Rollickers 25-27. Yankee Doodle Girls 28-30.

WALTER C. SMITH.

SALT LAKE CITY.

Jeannie Russell Heads Own Company—Blanche Douglas and Noel Travers Pleased.

Notwithstanding the fact that the season is nearing its close, and that The Merry Widow has been seen here before, houses at the Salt Lake were packed each night and matinee 14-16. All the old favorites were well received. Oscar Figman, George Damerel, and Mabel Wilber especially. Next attraction will be Maude Adams, for whose reception many theatre parties are being arranged.

At the Colonial Jeannie Russell Alford, a Salt Lake girl, whose stage name is Jeannie Russell, returned to her native heath at the head of her own co., presenting for the entire week Cousin Kate, the play made popular by Ethel Barrymore. Houses were fair to packed, and audiences well pleased. As a novelty, during the last half of week, Willard Mack, who is recently out of the hospital, assumed the part of Heath Desmond in place of Ray F. Brandon, bringing out a great many of his friends and giving him a chance to announce his coming engagement in stock at the Shubert. Norval McGregor as the Rev. Mr. Bartlett shared honors with Miss Russell. The co. is generally satisfactory. During the week Miss Russell was the recipient of several society functions. David Higgins in His Last Dollar 17-23.

At the Grand, owing to its great success, Mispah was continued three nights by the Theodore Loreh Stock co., the bill changing to St. Elmo latter part. Next week, Lost Paradise.

Blanche Douglas and Noel Travers at the Bungalow, surrounded by a good co., presented Arizona to fair business 10-16. Miss Douglas has always been popular here. Mr. Travers, although not so well known, has created a good impression. Next week, Esmeralda.

Since the Shubert fiasco (i. e. the great talk about building great theatres and bringing great attractions here, all of which simmered down to putting a Shubert sign in front of the old Lyric Theatre and giving two performances) the Shubert Theatre has been run as a 5 and 10 cents moving picture house. Word is now out that Max Florence, the genial owner of the Luna, Iais, Elite, and Shubert houses, and also of the Max Florence Film Exchange, has secured a permanent lease for a term of years on the Shubert, and his first move will be to place a stock co., headed by Willard Mack and Maude Leone, who will open 24 in When We Were Twenty-one. It is said that Arling Aleine and James Rennie, both popular members of the former Mack cos., will be with him again. Should this co. remain intact and be able to stave off Mack's sickness for a season, they can make more money than you could carry in a trunk. They are very popular here.

At the Orpheum, Fred Lindsay, the whip expert, the Lavine-Cimaron Trio, Gordon, Eldrid and co., Charles W. Bowser, and Edith Hinkle were each excellent. Fiddler and Shelton were very popular, their songs and impersonations having a unique ring to them.

Gerard, the strong man, who is also an expert juggler, gave some of the best feats of strength at the Mission that have ever been seen here. Matthews and Brannon in The Battle of Too Soon have a laughable take-off on war maneuvres. They were very popular.

C. E. JOHNSON.

OMAHA.

McIntyre and Heath Did Well at the Brandeis—Plans for the Gayety.

Those amusing partners, McIntyre and Heath in In Hayti, were seen at the Brandeis 14-16, and the fun was enjoyed by a series of good sized audiences. Charles B. Hanford in An American Lord 17, 18 was good individually, but the play was not especially popular. The entire house is already sold out for Maude Adams 19, 20, after which the theatre will be closed to regular attractions until May 5-7, when we are to have a return of the Henry W. Savage production of The Merry Widow.

A. W. Martin's Uncle Tom's Cabin played to a series of large and well pleased houses at the Krug 14-16. This was the closing engagement of the regular line of cos. for the season as the new house now passes to the moving picture machines.

At the Gayety the bill 17-22 is The Queens of Jardin de Paris, introducing a bevy of more than ordinary good looking women, two fine dancers, a few good specialties, and unfortunately one or two men in course dialogue. Jack Johnson and his athletic bunch 23, to be followed by Hurtig and Seamon's Ginger Girls 24-29. The William Grew co. return, as usual, for matinee and evening performance 30.

It is the same old story of crowded houses at the Orpheum, and apparently it could keep going all Summer at the same gait.

When the curtain went down at the fine old Boyd 16, closing the engagement of the Woodward Stock co., it was a matter of regret to many of their admirers in this city, but business is business these days, and sentiment alone does not pay expenses. The floral offerings to the individual members were rich and appropriate. The house passed into the moving picture column 17.

Managers Johnson and Bila, lessees of the Gayety, have closed a contract with the Columbia Amusement Co. to book burlesque troupes at the Gayety for the next ten years, with the usual Summer intermissions. It is part of the agreement that the contract may be canceled if receipts fall below $2,500 a week for five consecutive weeks. Immediately after closing this deal the management leased the theatre for the Summer season to H. L. Thompson, who will put in a stock co. for a run, beginning May 15.

JOHN R. RINGWALT.

MONTREAL.

The French Opera Company Continue to Please—Good Bill at the Orpheum.

The French Grand Opera co. at His Majesty's proved as popular in the second week of their engagement 18-23 as in their first. During the week the operas presented were: Manon, Lakme, La Navaresse, Faust, Hansel and Gretel, and others. Mlle. Rolland scored an especial hit in all the roles in which she has appeared. M. Zocchi and M. Dargue are also favorites, and the dancing of the premieres of the ballet is a feature. Lyman H. Howe's Travel Festival 25-30.

At the Princess 18-23 James K. Hackett appeared in Beaucaire to fair business. Mr. Hackett as the romantic hero played with discretion and made a handsome picture. The supporting co. was a capable one, and the play was beautifully costumed and mounted.

The Futurity Winner, with a real horse race, is the headliner at the Orpheum. Harry Horton in Uncle Sam's Dilemma presents an entertaining little sketch, and there are a number of other clever turns.

At the National an interesting performance of La Vie de Boheme was given, with M. Scheller as Rodolfo and M. Laurel as Marcel.

At the Royal the Moulin Rouge Burlesquers give a fair performance of the usual type.

New pictures and good vaudeville make an entertaining bill at the Lyric.

George E. McLeish, manager of the Princess, and George H. Driscoll, manager of the Orpheum, were made honorary members of Montreal T. M. A. Lodge, No. 44, 17, and on 19 both gentlemen were presented with gold lockets by the members of the lodge as a token of esteem.

W. A. TREMAYNE.

MILWAUKEE.

The Alhambra Stock Met Prompt Favor—Aborn's Opera Company at the Pabst.

Grand opera by the Metropolitan Opera co. is attracting immense audiences at the Auditorium, and the production of Aida 18, with Caruso and Madame Destin, was witnessed by an immense house of over six thousand people. Lohengrin 19, a double bill of Haensel and Gretel and Pagliacci 20, and Tannhauser 21.

Richard Carle in The Echo is pleasing large crowds at the Davidson and opened 18.

The new stock co. at the Alhambra seems to have met with instantaneous favor. The second week is devoted to the production of Cameo Kirby and the opening performance 18 was well presented. Harry Hilliard in the main part has already become a favorite, and his rendition of the part meets with well deserved approval. Stage Director Frank Hatch in a comedy part was at his best, and although kept busy directing the production, he found time to give an excellent character study and one that met with favor. Maude Gilbert played in a very pleasing manner. Other members deserving of special mention are Maude Burns, Clara Sidney, Lewis J. Cody, Arthur Barry, Frederick Burt, George MacIntyre, and Franklin Jones. Daily Von Wiethoff in a child's part was excellent. Billy 25-30.

The Sign of the Four opened the week at the Shubert 18 and gives a great opportunity for a Sherlock Holmes study by Williard Blackmore, and his interpretation of the part is extremely gratifying. Mabel Cameron in the opposite part was pleasing. Gerald Harcourt, Ralph Kellard, Kate Woods Fiske, Pauline Lord, Florence Hitchcock, Hallet Bosworth, and Walter Regan all deserve praise for well played parts. The play has been staged in a fine manner and credit should be given Manager Friend and Stage Director E. W. Morrison. Monte Cristo 25-30.

The Aborn English Grand Opera co. will open an extended engagement at the Pabst 25, playing Il Trovatore and Faust the first week.

The Fatal Wedding, a genuine old-fashioned melodrama with all the thrills, opened the week at the Bijou 17 and attracted the usual large Sunday audiences. The co. is a good one and the production seemed to please all. Lena Rivers 24-30.

The new bill at the Majestic, opening 18, is of unusual merit and the headline attraction, Alice Lloyd was received in an enthusiastic manner, she making an immediate hit. Charles the First, an attraction out of the ordinary, was greatly appreciated.

A. L. ROBINSON.

SPRINGFIELD, MASS.

Trixie Friganza, in The American Idea, Pleased—Some Dates Ahead.

The local Musical Art Society gave a successful concert 11, in which Miss Alice Perkins made her debut as a pianist. Arnold Daly came 12, 13 with The Penalty, and Hilda Spong and a good co. The play is interesting, but gruesome, as it ends in a homicide and suicide. The American Idea permitted us to enjoy the antics of Trixie Friganza, which was worth while. Harry Lane's Dancing Class gave their annual exhibition 15 and showed the results of careful drilling. George Sidney (Busy Izzy) was a little off his beat bringing The Jer Rider to the Court Square 16. While it would have drawn large houses at the Gilmore, it didn't attract many Court Square patrons. Yet it had merry moments. Coming are Three Twins 19-20, Ben-Hur 21-23, Springfield Turn Verein 25, St. Valerian Court Minstrels 27, Harvard Pi Eta Club in Inbad in Trinidad 30.

The Gilmore had Al. Reeves' Big Beauty Show 11-13. Reeves is as breezy as ever in his remarks. The Leigh De Lacy co. in repertoire filled out the week, giving The Woman in the Case, The Prisoner of Zenda, and Daughters of Men.

The Bijou had Farrante's Italian Band for a star attraction week 11. The Nelson, Bijou and Edisonia all promise Roosevelt hunt pictures 18-23.

The Cook Stock Players will begin their Summer season at the Court Square May 9. Poli's Summer Stock co. will open the same date or the following Monday.

EDWIN DWIGHT.

BALTIMORE.

The Old Homestead, St. Elmo, and Other Attractions—Gen. Pickett's Widow in Vaudeville.

BALTIMORE, April 25.—Denman Thompson's big production of The Old Homestead was presented at Wood's to-night and greatly enjoyed. The cast is good and the familiar roles were ably portrayed. May 2, Thurston (Keller's successor). May 9, Aborn English Grand Opera company season opens, with Il Trovatore.

St. Elmo is presented at the Auditorium by the Page Stock company. Julia Worth is pleasing in the character of Edna Earl, as also Douglas J. Wood as St. Elmo. East Lynne follows.

The Academy has an excellent vaudeville bill for this week, and beginning May 2 Katherine Kavanaugh will present her new play, The Wayfarers.

Cole and Johnson, in their musical comedy success, are proving an attraction at the Holliday Street in The Red Moon. Graustark follows.

The Maryland bill is headed by Mrs. La Salle Corbett Pickett, widow of General George E. Pickett.

HAROLD RUTLEDGE.

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and Promote a more Healthful Tone to Eyelids, Eyelashes and Eyebrows, and Prevent Undesirable Conditions, Try Murine and Murine Eye Salve. You Will Like Murine. In Daily Use in Beauty Parlors.

PHILADELPHIA PLAY GOSSIP

The Girl in Waiting, with Laurette Taylor, Pleases—Caste Tried Out with Star Players—A New Zimmerman Theatre, the Columbia—Business Continues Unsatisfactory.

(*Special to The Mirror.*)

PHILADELPHIA, April 25.—Sweeping changes in the attractions at most of the leading theatres will be made this week. The Ben Greet Players, in repertoire, succeed Mary Mannering in In a Man's World at the Adelphi. Ethel Barrymore in Mid-Channel comes to the Broad for two weeks, displacing Marie Tempest in Penelope. The Lady from Jack's will be at the Forrest, taking the place of Bright Eyes. The Girl with the Whooping Cough departs for a more healthy climate than the Chestnut Street Opera House, which will present Where There's a Will, and The Goddess of Liberty comes back to the Walnut with some new faces, new songs and new features, supplanting The Servant in the House. Of these five plays, Mid-Channel, Where There's a Will, and The Lady from Jack's are all new to Philadelphia. The only "holdovers" this week are The Midnight Sons at the Lyric and The Girl in Waiting at the Garrick.

The second visit of The Servant in the House, this time to the Walnut, did not prove any more successful so far as attracting profitable sized audiences was concerned, than when it appeared at one of the Shubert houses earlier in the season. Business was light during the two weeks of its engagement, which ended Saturday night. The Goddess of Liberty comes to the Walnut tonight and, if attendance warrants, a Summer run may be attempted.

The three hundred and forty-sixth anniversary of William Shakespeare was celebrated with appropriate services at the Edwin Forrest Home Friday afternoon, as the inmates of the Home usually attend the matinee performances at local playhouses.

While A Man's World admittedly ranks with the best plays of the season, it failed to appeal to Philadelphia theatregoers, the result being that Miss Mannering and her excellent company played to a very light business at the Adelphi last week. Why this was the case, I am not going to attempt to explain, simply because my explanation would not be convincing. There is everything in the play to make it successful, which it probably will be—outside of Philadelphia. Miss Mannering never played so well, was never sweeter and more appealing in her womanliness; yet she was compelled to appear night after night to audiences that did not half fill the theatre. The engagement ended Saturday night, and will be followed this week by the Ben Greet Players in repertoire.

Business continued of the best at the Broad last week, where Marie Tempest delighted the elite of the city in Penelope. The engagement ended Friday evening in order to enable a single performance of Caste to be given Saturday night. This week, Ethel Barrymore in Mid-Channel.

There is one thing we like here, namely, a change. The Girl with the Whooping Cough and Bright Eyes have had things pretty much to themselves the past couple of weeks, but then, last week, along came The Midnight Sons, and the tide of trade turns from the Chestnut Street Opera House and the Forrest to the Lyric. Not that the two girls did not have a share of amusement seekers' patronage, for they did, especially she with the cough; but there was a noticeable falling off in their attendance, and maybe it was just as well, from the box office point of view, that their engagements ended Saturday night.

It was mean of the Sons to have treated the Girls so, but the fact remains that they have simply packed the Lyric all week, and indications are they will repeat packing it this week. It's funny, is The Midnight Sons, one of the funniest plays of its kind we have had this season. Lew Fields had it built to amuse, and if he has ever had anything more humorous concocted I do not remember having seen it produced. George A. Monroe is a whole bag of laughing-gas himself, and Harry Fisher is just as good, and between them they evoke enough fun to make a horse laugh. Then there are a lot of people in the cast who amuse and please you—Maude Lambert, Clara Palmer, Marcia Harris, George A. Schiller, Denman Maley, Joseph M. Ratliff, James Spottswood, Florence Morton and a lot of others, all useful as well as ornamental. It is a splendid combination, while it is staged as only Ned Wayburn can stage a play, and the lavish hand of Fields is everywhere apparent.

In Old Kentucky is no stranger to Philadelphia; in fact, hardly a season passes that it does not put in an appearance at one of the theatres; and it is as good a drawing card today as in the past. This was proven when this old drama was produced at the Grand last week. The part of Madge Brierly was successfully impersonated by Mildred Johnson, and Bert E. Clark was equally acceptable as the Colonel. This week, Cohan and Harris' Minstrels.

The Girl in Waiting came (to the Garrick), saw and pleased. This latest farcical comedy from the pen of J. Hartley Manners, which was suggested by the novel of the same name by Archibald Eyre, is thoroughly wholesome, free from the taint of French nastiness and English suggestiveness. If at times both action and dialogue appear a trifle dull and reminiscent, there is much that is sprightly and original to more than offset the former and to afford real pleasure to those who enjoy light, clean, healthy farce comedy. Laurette Taylor as Lillian Turner, the sprightly English girl who causes all the trouble, took full advantage of the mirth provoking qualities of her role. A. H. Van Buren admirably portrayed the character of George Hemmings, who falls in love with Lillian. Alice Gale was excellent as Mrs. Hemmings; Arthur Lewis as Sir Charles Greville did well in the limited possibilities of the part; Herbert Budd was successful as the receiver of stolen goods, and Ada Gilman gave a very clever and finished characterization of a gossiping old spinster. The rest of the cast was competent. The scenic effects were elaborate and beautiful.

Crowded houses greeted the Orpheum Players in The Battle, which was given a most creditable production at the Chestnut Street Theatre last week. The piece had been seen in this city earlier in the season, with a cast headed by Wilton Lackaye, and received favorable comment. It lost nothing by its presentation last week, the Orpheum Players meeting its requirements fully. This was particularly true of Robert Cummings as John J. Hazleton, the millionaire. Probably Mr. Cummings did not give such a finished performance as Mr. Lackaye, but his interpretation was most satisfactory in every way. Wilson Melrose as Philip Ames, Marion Barney as Margaret Lawrence, and Leah Winslow as Jenny Moran were also effective, while the cast as a whole was efficient. This week, The White Sister.

The success scored by Eugenie Blair and William Ingersoll in Camille at the Girard week before last was repeated last week in The Ironmaster. This old drama was produced with excellent results. Miss Blair displayed her best art in the part of Claire de Beaubien, while Mr. Ingersoll played the part of the ironmaster with great success, his acting being forceful and realistic. The co-stars were accorded nightly ovations from audiences which completely filled the theatre.

She is and she isn't. Is Bessie Sessions, of the Bright Eyes company, the Bessie Sessions who made her debut in Washington society last season? The question stirred up quite a little interest in local newspaperdom last week, and the "boys" did some hustling after the facts. But the question is still unanswered.

A notable revival of T. W. Robertson's old comedy, Caste, was given at the Broad Saturday night, Penelope having been taken off for the purpose, while the performance was little more than a dress rehearsal, yet it was greatly enjoyed by the distinguished audience which greeted the players. Marie Tempest was the Polly Eccles, and leavened the role with spirit and sauciness. She was an ideal Polly, sure enough. G. P. Huntley as old Eccles shared honors with Miss Tempest. He reminded one of John Hare in the part. The role of Sam Gerridge was particularly well taken by Mr. Browne, but Edwin Arden as George d'Alroy was miscast, as he cannot "look" the part of a callow youth. Elsie Ferguson made a distinct and agreeable impression as Esther Eccles. Maud Milton was acceptable as the Marquise d'Alroy.

It's coming—Barnum and Bailey's Circus—for one week only, beginning May 2.

Richard Matchett, professionally known as Dick Welch, of the team of Collins and Welch, died at his residence in this city on Thursday, April 21. The team made their professional appearance at the Theatre Comique, Eighth and Sansom streets, this city, October 20, 1856. From there they went to New York city, playing at the old Bowery Museum at 298 Bowery. Welch was 46 years old. He was buried from his late residence yesterday.

The Jumbo Amusement Company is having built at Front Street and Girard Avenue a large vaudeville theatre.

The Philadelphia Operatic Society will present Balfe's romantic opera, The Bohemian Girl, at the Academy of Music next Thursday evening.

The Choral Society of Philadelphia, assisted by the Church Choral Society of Reading, Pa., will present the cantata of Elijah at the Academy of Music to-morrow evening.

A Little Brother of the Rich, by Joseph Medill Patterson and Harriet Ford, will be produced for the first time in Philadelphia week beginning May 9 by the Orpheum Players at the Chestnut Street Theatre.

The drama this week gives way to a season of vaudeville at the Girard, arrangements having been completed for some high-class attractions.

Something like $2,500 was realized for the Actors' Fund at the benefit given last Thursday afternoon at the Forrest Theatre. It was certainly a "capacity" house, for, large as the theatre is, few more people could have been crowded into it. The bill presented was a long and varied one, giving something of the best from the attractions that appeared here during the week. It all went off without a single hitch, and Samuel Nixon, of Nixon and Zimmerman, deserves great credit for the able manner in which he managed the whole affair, its personal direction being under his charge.

By calming an audience of over 2,000 in the Park Theatre last Wednesday night, a policeman averted what for a while threatened to be a serious panic, a cry of "fire," resulting from a row, starting a stampede among those in the rear of the theatre. Quiet was quickly restored and the offender arrested and held for trial.

A number of local theatrical managers have combined, engaged an attorney, and will attempt to have taxes of amusement places in Philadelphia equalized. Their claim is that moving picture houses which also give a vaudeville performance should be taxed as heavily as regular theatres. Moving picture houses, which number over 150, pay the city $100, but are not taxed by the State. Regular theatres pay the city a license of $25 a year and the State $500. The law specifies that a theatre is an amusement place having a ten-foot areaway on each side, a drop curtain and scenery.

The Philadelphia Hippodrome (we are to have two of them this Summer), which will open next month at Twenty-ninth Street and Columbia Avenue, will be under the direction of M. W. Taylor. Seating capacity, 12,000.

The Liberty Theatre, on Columbia Avenue, just west of Broad Street, which was built early in 1900 by J. Fred Zimmerman, Sr., is to be demolished early next month and replaced by a handsome new structure, which will also be known as the Liberty Theatre. The venture will be entirely financed by Mr. Zimmerman, who will have no associates in the matter save M. W. Taylor, who will remain as manager of the new Liberty. The new theatre will greatly exceed in size the old one, the stage alone having a depth of 40 feet from curtain line to rear wall, with a width of 94 feet. This will enable the management to give productions of the magnitude of Ben-Hur, The Round Up, etc. Primarily, however, the character of the performances is expected to be as they are at present—high class vaudeville and moving pictures. Albert E. Westover, the architect, who has made plans for about 100 theatres in this country, including Keith's Theatre in this city, has drawn plans and will superintend the erection of the new Liberty. It is understood that, contrary to reports, Mr. Zimmerman will have no interest in any theatre which may be erected in West Philadelphia.

It is understood that one of the large theatrical interests has given a contract for the erection of a modern theatre building in Frankford, Pa., to cost in the neighborhood of $80,000.

Raymond Duncan and his associates interpreted Elektra before a large audience at Witherspoon Hall last Friday night. Duncan interpreted scene after scene by his peculiar style of choral dancing. JAMES D. SLADE.

LOS ANGELES.

Maude Berri Proved Satisfying—The Auditorium Not Big Enough for Maud Allan.

The Mason was dark 11-16 and opened 18 with The Thief for a week's run, with Herbert Kelcey and Effie Shannon giving very vivid portrayals of the two principal roles. Edward Mawson is another strong member of the evenly balanced co., whose acting is exceptional. The Thief is a decidedly interesting dramatic structure worth the whole, and was played here a past season by Margaret Illington. Grace George in A Woman's Way 25-30.

Kolb and Dill opened an extended engagement at the Majestic 13 in their latest San Francisco success, The Rich Mr. Hoggenheimer. Capacity houses have been the rule each night, so this bill will run for a fortnight. Maude Lillian Berri is the most satisfying prima donna as to both voice and acting that these comedians have ever had with them, and had it not been for the death of Miss Berri's father the co. would have given their opening performances 11. Kolb and Dill have a novel comedy in this piece, and one in which they score big individual successes. As usual the co. is large and give a snappy turn to the play.

Ferris Hartman and co. have been delighting packed houses since the 10th at the Grand, with Daly's musical comedy success, The Cingalee. The offering is full of pleasing music, real fun, pretty girls and artistically staged. There is unlimited opportunity for every member of the co. and each grasps the situation. Edith Mason was happily cast as Nanova and Tom Persse as Harry Vereker, Walter De Leon as Harry Warren and Miss Davies found much to do in the role of Peggy Sabine, while Josie Hart made a capital Lady Patricia Vane. As Cambuddy Ram, Ferris Hartman was never seen in a more laughable role. The piece will run until 21, when an elaborate production of George Washington will be given.

The second week of the new Nielsen Theatre found Hortense Nelsen happily cast in the jolly role of Fran Frou in the play of the same name. Her work has more than pleased and he it said that she has excellent support. Capacity houses have greeted every performances. In other words, the public has caught on to the fact that Manager Quintard is offering first class attractions, staged most elaborately. The piece will be continued for a second week.

The Love Route is the present bill at the Burbank and Why Smith Left Home at the Belasco.

Maud Allan, with the Los Angeles Symphony Orchestra of over fifty pieces, was the biggest attraction of the week just past, and, though she gave only five performances, there was not a seat in the immense Auditorium to be had at any performance, for the seats had been sold days in advance. It was novel and unusual this attraction, and the receipts totaled over $20,000. It may be possible that she will return early in May with the Damrosch Orchestra for three more performances.

Florence Baker and her mother have left for New York, to be absent for several months. While on her visit Miss Baker will consider some of the engagements offered her.

A delightful recital was given 18 by Mr. and Mrs. Harry Girard at the Ebell clubhouse. A hearty greeting was accorded these two popular actor singers.

Blanche Hall, recently leading woman at the Burbank, is playing in a sketch at the Orpheum this week and making a decided hit.

DON W. CARLTON.

CINCINNATI.

Louis Mann and Frank Daniels—Stock Work—The Closing Season.

CINCINNATI, April 25.—The attraction at the Grand this week is Louis Mann in The Man Who Stood Still. This is his second appearance here in this play, and he is meeting with the same success experienced last season. Next, Mrs. Leslie Carter in Vashta Herne, May 2-7.

Frank Daniels is at the Lyric in The Belle of Brittany, and is receiving good patronage. Elsa Ryan, Christina Nielson, and Frank Rushworth play leading parts. One of the Family May 1-7.

At the Walnut is being presented the dramatization of Mrs. Southworth's interesting novel, "Ishmael." E. H. Horner, Julia Gray and R. E. Knorr figure prominently in the cast. The company is receiving good support.

The bill at the Columbia is exceptionally good, including J. Lasky's Twentieth Century, a musical comedy playlet; the Murphy-Nichols co., and Lester, the English ventriloquist.

Manager Gray of the Empress, is presenting Harry Deavers and company's Dramatic Manikins in a burlesque on Uncle Tom's Cabin, and other entertaining features.

Manager Fish brought his most successful season at the Olympic to a close Saturday evening, when a general reception was held on the stage for patrons and the Forepaugh players. This theatre will remain closed for the Summer, until its September opening by the same company.

The first season of the Orpheum will close this week. Manager Martin has achieved wonderful success at this popular playhouse. An excellent bill is on the boards, including the Four Mortons, Empire City Quartette, Juliet, and Caesar Rivoli. The Orpheum will reopen in September.

The Kentucky Belles are at the People's in two musical farces called The Girl from Albany and The Texas Desperado.

A. J. McNAIR.

PROVIDENCE.

Season Fast Drawing to a Close—Lyman Howe at the Opera House.

The past week has been very quiet. With the exception of the Empire the total number of houses about the city have been devoted to vaudeville and moving pictures.

Lyman H. Howe's Travel Festival, which interpreted means a serious of moving pictures, was exhibited at the Opera House each afternoon and evening 18-23. The Grand Prix Races were perhaps the feature film.

George Primrose and his troupe of minstrel men were at the Empire throughout the week 18-23. The audiences were large, and encores were numerous. Mr. Primrose is the central figure, and George Wilson and Joseph Dunleavy contribute additional features. Ward and Vokes in The Promoters 25-30.

The season at the Empire is fast drawing to an end, at which time, however, vaudeville and moving pictures will predominate.

Felix R. Wendelschaefer, proprietor of the Opera House, has entered a new field by purchasing a half interest in the Narragansett Hotel of this city. He will also act in the capacity of president of the hotel co. His duties will not, however, interfere with his interest in the Opera House. F. J. HYLAND.

DES MOINES.

Big Advance Sale for Maude Adams—Eleanor Carey Made Many Friends Here.

Maude Adams at Foster's 18 delighted a capacity audience. This marked the first appearance of the charming little actress in two seasons, and that her personal popularity had not diminished during the interim was more than demonstrated. Indeed the prospective purchasers began to gather during the "wee sma'" hours of the morning, the advance sale went on, and before noon of that day the house was entirely sold. What Every Woman Knows is admirably adapted to Miss Adams' art and personality, if these qualities may be spoken of other than as one. Her performance was delightful throughout. Excellent support was afforded by Richard Bennett as John Shand and by the remaining co. Arthur Donaldson appeared in The Norseman 21. Blanche Walsh in The Test 20, 21. The Right of War, with P. August Anderson, is announced for May 2. William Collier in A Lucky Star May 12.

The Princess offered a splendid production of Sherlock Holmes the week 18. The Gillette play had not been seen here in several years, and possessed sufficient novelty to attract large audiences. Harry Ingram gave an excellent performance as Holmes, cool, quiet, commanding throughout. William Randall, appearing for the first time in the co. as Moriarty, made a distinctly favorable impression. His technique was flawless, and his depiction throughout of the Napoleon of crime was one of intellectual force as well as dramatic effectiveness. Mr. Randall will become most popular here. Thomas Reynolds, always a favorite, was well cast as Dr. Watson, as was Walter Poulter as Sid Prince and Aldrich Bowker as James Larrabee. Elfreda Lasche played Alice Faulkner along approved lines. Emma Salvatore was a striking and interesting Madge Larrabee, and Bertha Van Norman scored an individual hit in the role of Terese, the French maid.

At the Grand 17-20 Stetson's Uncle Tom's Cabin. Fair business.

Arthur Byron, the well-known leading man, spent Tuesday in Des Moines, and was the guest of Messrs. Elbert and Getchell at the Princess 18. Mr. Byron renewed his acquaintance with Eleanor Carey, Frederic Sullivan, and others of the co.

Eleanor Carey during the season has made many friends here both on and off the stage who are planning a little reception as a farewell at the close of the season.

Bertha Van Norman was extensively interviewed by the local press last week. She enjoys the distinction of having voted for Taft in her home city, Denver, and she has also made quite a reputation as a writer of stories and poems. Miss Van Norman is becoming very popular here.

When W. J. Townshend closed as heavy man at the Princess on Sunday night last, he was the recipient of numerous floral tributes, tokens of esteem from friends in the co. and his loyal following in Des Moines. Mr. Townshend in a neat little speech of farewell shared the sorrow of his friends at leaving. He went to Springfield, Mass., to open with the Poli Summer Stock there.

Frederic Sullivan, who has been dramatic director at the princess this season, opens with the Bert Lyttell Stock in the same capacity early in May.

Advance bookings at the Grand include Ben Hendricks in Ole Olsson 24-27.

JOHN L. SHIPLEY.

MINNEAPOLIS.

Elsie Janis Greeted by Big Houses—Melodrama at the Bijou.

One of the most successful engagements of the season was that of Elsie Janis in The Fair Co-ed at the Metropolitan week of 17. This was Miss Janis' first visit to the city since becoming a star and she was greeted with excellent houses. Robert Edeson in A Man's a Man will follow week 24.

At the Bijou Ben Hendricks in Ole Olson, with a fair co., drew good houses. Flake O'Hara, a local favorite, will follow in his latest play, The Wearing of the Green.

A capable production of Cameo Kirby by the Lyric Stock co. drew well at the Lyric. Cullis Giles, W. H. Tooker and Frances Nellson scored in the leading roles, and good work was done by Wayne Arey, John Sherman, Louise Farnum, Jane Meredith, Mabel Acker, Eva Thurston, Coral Tooker, Harrison Thompson, Del De Louis, and W. C. Masson. The Return of Eve will follow.

Five weeks of melodrama are to be given at the Bijou at the close of the season on May 1. A stock co. will be under the management of Frank Gazolo, and the opening bill will be The Child of the Regiment.

A benefit for the Actors' Fund will be given at the Metropolitan on April 30. Among the features will be one act of Robert Edeson's new vehicle, Where the Trail Divides, which will be the play he will use next season and which will be given its first presentation at the benefit. In it Edeson will play the role of a civilized Indian, a part somewhat similar to the one he had in Strongheart.

A testimonial performance is to be given at the Gayety 29 for Treasurer William Koontz and his assistant, Samuel Goldberg, two of the most popular theatrical men in the city.

Lillian Raymond, the charming ingenue of the Lyric Stock co., has been ill with pneumonia for the past two weeks, but is slowly recovering. Helen Wilton, of last year's Lyric forces, has joined the co. and will make her first appearance in The Return of Eve.

CARLTON W. MILES.

CLEVELAND.

Digby Bell Carried Off the Honors—Lulu Glaser Captivated Her Audience.

Lillian Russell in The First Night was the attraction at the Euclid Avenue Opera House 18-23 and, while Miss Russell's pleasing personality was noticeable, Digby Bell carried off the honors with his unctious humor. The play was handsomely staged. Mrs. Leslie Carter 25-27. Chauncey Olcott 28-30.

Lulu Glaser, as captivating as ever, was at the Colonial Theatre 18-23 in Just One of the Boys.

Sis Hopkins, by Rose Melville, was at the Lyceum 18-23. Bernard Daly 25-30.

The Holden Players presented St. Elmo at the Cleveland 18-23. The Two Orphans 25-30.

The benefit for the Actors' Fund at the Euclid Avenue Opera House 19 was a pronounced success in every way.

Creatore will give two concerts at the Euclid Garden 28. WILLIAM CRAFTON.

AROUND VARIOUS CIRCUITS

NEWS REPORTS FROM MANY CITIES AND TOWNS THROUGHOUT THE COUNTRY.

John Cort Gives His Views as to the Cause of the Season's Bad Business—Preparations for Next Year—New Theatres to Be Erected.

American Theatrical Exchange.

Since the last report this circuit has booked the following attractions: The Dollar Princess, The Cow and the Moon, and Cat and the Fiddle.

A new theatre is to be erected at Terrell, Texas, and will open next season. It will be booked through this office. W. C. Grimth will be the manager.

This office noted Mr. Sommer's statement in last week's issue that David Warfield played to $2,620 at South Bend, Ind., and further that this is the record receipt of the season for a one-night stand, which they say is wrong. Fort Worth, Texas, holds the record, where at one day, Dec. 11, Mr. Warfield played to $3,933. Receipts at Madison, Wis., for one day were $3,610. Both statements far exceeded the South Bend figures.

There is some talk of building a new railroad from Shreveport, La., to Waco, Texas, which should be a great help to eastern Texas, as it will mean a direct line to Maxia, Fairfield, Palestine, Jacksonville and Carthage.

C. A. Burt's Southern Circuit, Inc.

Sam Peck is negotiating with Archie White, the veteran minstrel, to head a good old style minstrel organization, assisted by a company of competent minstrel artists and a complete equipment.

W. F. Mann's production of As Told in the Hills is booked on this circuit.

J. R. Grayson, manager of the New Opera House, Warrenton, Va., has placed this theatre, which is modern and will be completed by Sept. 1, on this circuit.

C. H. Kerr has booked Daisy Cameron in Nancy, supported by twenty or more capable artists and a special production, on this circuit.

Arrangements have been made with C. A. Burt to duplicate the new Maryland Theatre at Blaine, W. Va., and Kitzmiller, Md., twin mining towns on the main line of the Western Maryland Railway, forty-five miles from Cumberland, and with a population of about 10,000. The new Maryland Theatre is the best equipped playhouse to be found in any mining town in the country. The seating capacity is 700, with a modern stage, and a full line of up-to-date scenery.

Burt C. Whitney has sent to this office a fine line of lithograph and block printing of My Wife's Family for inspection. All particulars pertaining to the leasing of this musical comedy can be obtained at this office.

Arrangements have been made with the amusement committee of the National Soldiers' Home, Virginia, with this circuit to secure attractions for them. Their opening date will be about Oct. 10, and they will not play any attraction on Saturday.

J. J. Colonna's Circuit.

The Crook-Spence Opera company, under direction of C. H. Kerr, will play this circuit, beginning in December.

Charles Sellon's latest production, The Cow and the Moon, has recently been booked over this circuit.

The Cat and the Fiddle will tour this circuit again next season in October, which will be its third trip over this territory.

William F. Mann will send his As Told in the Hills company through Kentucky and Tennessee in October.

Contracts have been signed for Margaret Anglin over this circuit in October, playing Helena Richie.

Northwestern Theatrical Association.

C. P. Walker, of Winnipeg, Man., and Charles Marshall, of Duluth, Minn., visited this office last week in the interest of their respective towns and a pleasure trip combined.

Now that the season is in its wane the cause for so unsatisfactory business as has been the general rule is uppermost in the minds of producing managers as well as managers of playhouses. It is a well known fact that the season just ending has been the most unprofitable in the history of theatricals in this country. Of course, there are exceptions to the rule, but they are few.

John Cort, who controls something like 148 theatres west of the Missouri, and whose circuit is admitted to be one of the very best on this continent, has the following to say in regard to the matter:

"In my opinion, the most reasonable cause for the falling off in theatrical receipts is the enormous expense attached to living. One can take a five dollar bill of a morning and begin the marketing necessary for the demands of a family of four. The butcher shop may be the first visited, and when the purchases are made that five looks lame, halt, withered and blind. What is left for the grocer makes the purchaser feel more like going home and gathering her (if it be the mother) little ones around her and indulging in tears. There is a general complaint by employers of the high rate of wages that is demanded by the laboring class. What comparison is there between that wage demand and the demand of the seller for the necessities of the laborer and his family? What chance has the latter, not for a little amusement, but for the absolute necessities of life? It is a well known fact that the wage earners are the principal support of the theatres. That is their chief luxury in entertainment. Also, they enjoy the better quality of plays fully as much as any. But how are they to satisfy their longing for this class of entertainment at the present scale of wages and the cost of living? It can't be done and keep out of jail."

TOLEDO.

David Warfield, as Usual, Drew Packed House —Stock Season Closed.

An audience that completely filled the Valentine saw David Warfield play The Music Master 18. Leslie Carter 20. Society Vaudeville (local talent) 22, 23.

The Auditorium Players closed their season of stock 16 in Salomy Jane.

The Lyceum Stock co. presented Merely Mary Ann 17-23, and were greeted by capacity houses. Romeo and Juliet 24-30. E. M. HERR.

BUFFALO.

Florence Reid in The Love Cure Made Good Impression—Stock Company Opened Well.

Henry W. Savage offered The Love Cure at the Star 14-16 to very large and well pleased business. Florence Reid, a Buffalo girl, scored a decided hit. George Cohan's The Yankee Prince, with Tom Lewis, held the boards 18-20 to fair business. Arnold Daly in The Penalty 21-23.

Charles Richman in One of the Family was the attraction at the Teck 14-16. Mr. Richman, always a great favorite here, has an excellent vehicle in his new play, and was favorably received by large and distinguished houses.

Maude Fealy and James Durkin opened at the Teck 18 for a season of stock with The Christian to capacity business. The stars have surrounded themselves with an excellent co., including Teresa Dale, and there is no doubt of a successful season. On account of Forbes Robertson being booked at the Teck 25-30, the stock co. will play in Toronto, returning May 2.

Beverly turned people away from the Lyric 18-23. The co. was good and deserved the large patronage.

The Academy, redecorated and refurnished, opened as a continuous vaudeville 18 at popular prices. It was necessary to secure police assistance to manage the crowds.

Rice and Cady, with the Star and Garter co., had S. R. O. out at every performance at the Garden 18-23.

Cozy Corner Girls was at the Lafayette 18-23.

Creatore and his band gave two concerts in Convention Hall 20, 21 to good houses.

Actors' Fund Benefit is announced 22 at the Star. P. T. O'CONNOR.

PORTLAND, ORE.

William Dills to Stay Another Week —An Old Favorite at the Lyric.

William Dills, a favorite local comedian, veteran of the Baker Stock co., was featured for the week of 10 at the Baker in The Man from Mexico, supported by a very good co. Mr. Dills is one of the most popular comedians Portland has ever had and has been on the boards here almost continually for the past eight years. He was given a great welcome and played to packed houses all week. His portrayal of the comedy role of Benjamin Pitshow, in which Willie Collier first starred, was one of the most delightful things he has ever done in this city. It was one big laugh from beginning to end, and there is no doubt that he could star very successfully on the road in this part, for which he seems to be the true type. So great has been the success of Mr. Dills and this co. that Manager George L. Baker will hold them over for a second week, starting the 17, at which All the Comforts of Home will be the attraction. This will be followed by The Gingerbread Man week 24.

Ollie Mack Musical co. opened the week of 10 in the well known musical comedy, Around the Town, to extremely poor business on the week. This is now announced to be the last week of the Ollie Mack Musical co. in this city, as they have met with poor success, and the future of the Portland again appears to be in the dark, although it has been reported that an opera co. will next be seen there.

East Lynne was the attraction at the Lyric 10-16, produced by the Athou co., and they did it full justice. Business was reported fair. A Truthful Liar 17. JOHN F. LOGAN.

DENVER.

Dorothy Morton Pronounced Clever—Good Business at the Curtis and Tabor.

Dorothy Morton and associate players in The Widow Jones attracted large audiences to the Broadway 11-16. Miss Morton was exceptionally clever. Mabel Wilber and George Dameral appear in The Merry Widow 18-24. Maude Adams in What Every Woman Knows 25-May 1.

Walter Edwards and Carolyn Elberts in The Lion and the Mouse played to good business at the Tabor 10-16. Hallett Thompson and P. August Anderson in The Right of Way were well received at the opening performance. A good week is assured 17-23. Homer B. Mason in A Stubborn Cinderella 24-30.

Horace V. Noble and co. in A Man of Mystery closed a very successful and enthusiastic week at the Curtis 17-23. The same players will be seen in A Devil in Skirts 23-30.

A benefit for the Actors' Fund will be given at the Broadway 22; all the cos. then in town will participate. MARY ALKIRE BELL.

ST. PAUL.

William Gibson and Marshall Farnum Made Hits—Fiske O'Hara Proved Popular.

At the Metropolitan 11-13 Maude Adams in Barrie's splendid comedy was the long looked for attraction the first part of the week. Miss Adams has splendid support, and the play drew excellent houses throughout the engagement. The Virginian 14-16 proved as popular as ever, and drew medium houses. It is well staged, and the co. is a very good one. William Gibson, the Virginian, and Marshall Farnum, the Trampas were exceedingly good in their parts. Robert Edeson in A Man's a Man 17-23 scored a distinct personal hit. Mr. Edeson has always been much admired here, and will draw good houses throughout his stay. Next week, Elsie Janis.

At the Grand 10-16 the annual return of Ole Olesen was well received as usual. Hen Hendricks is a star in his part from start to finish, and his acting is worthy of a more ambitious play. His voice is excellent and brings much applause. Fiske O'Hara in The Wearing of the Green 17-23 proved popular. Next week, Uncle Tom's Cabin. GLENN A. MORTON.

TACOMA.

The Round Up Drew Favorable Comment and Good Business at the Tacoma.

Frederick Belasco presented St. Elmo 9, 10 at the Tacoma, with a very acceptable co. Robert Mantell followed 11, 12 with Macbeth and King Lear, both splendidly given, but evidently Tacoma was not wanting Shakespeare, as the attendance was discouraging. The supporting co. was good.

The Round Up 14-16 received splendid compliments from local critics and very large audiences. It was the largest venture ever staged in Tacoma. Maclyn Arbuckle as the Sheriff got much applause, while Ogden Crane did great work in the unpleasing part of Buck McKee. The co. was the largest ever brought to this city. The strong factor in the play is its realism. FRANK B. COLE.

KANSAS CITY.

White Whittlesey Shared Honors with Florence Roberts—All Houses Busy.

Florence Roberts in The Transformation was the Shubert offering 17-23, playing to a very satisfactory week's business. It is an exceedingly interesting play, and the star's portrayal of the dual roles was highly artistic and most effective, and the applause accorded her was most enthusiastic. White Whittlesey as the artist appeared to splendid advantage and shared honors with Miss Roberts. Homer Miles, Russell Bassett, Maude Granger, Suzanne Siegel, and Francois Rosny lend able support. The production was appropriately staged. Emma Dunn in Mother 24-30.

Gertrude Quinlan in Miss Patsy was the Willis Wood offering 17-20, playing to good sized audiences who were very appreciative of the charming little comedy. Miss Quinlan is well known in Kansas City through her several appearances here in musical comedy and is quite a favorite. The title-role is splendidly fitted to her breezy style of humor, and she makes the most of her opportunities, winning many laughs. Frances Ring as Helen Burrelle also won much favor, while other parts were cleverly handled by Tom Meighan, Adeline Dunlap, Lawrence Wheat, Dan Mason, and Forrest Winant. The play was attractively staged. Maude Adams in What Every Woman Knows 21-23. Eva Lang in Peter Pan 24-30.

The Prince Chap at the Grand 17-23 found ready favor throughout the week, the very charming little story told in the play being a combination of clean light comedy and sentiment. Elliott Dexter scored heavily in the name part, comparing most favorably with his better known predecessor, Cyril Scott. The several Claudias were all excellently acted by Grace Brackman, Isabel Lamen, and Rosamond Carpenter. Others of the co. were capable, while the play was well kept up in other departments. The Virginian 24-30.

The Auditorium, recently the home of a stock organization, has been released by the Orpheum management to the Lyceum Amusement Co. and opened under their management 17. The Elite Concert co. held the boards for the first week, their programme consisting for the Sunday performance of sacred music and appropriate moving pictures. Ethel Lee Buxton, soprano; Pearl Pearson Wright, contralto; M. Vera La Quay, violinist, and Lucie Burgess, reader, were all well received. The object of the promoters is to give a performance midway between moving pictures and a high-class musical entertainment.

Sapho was the Gillis offering 17-23, playing to a succession of large and well pleased audiences, although seen here many times. Lotta Esmonde as Fanny LeGrand, or Sapho, gave a thoroughly satisfactory performance and won repeated curtain calls after each act. William Balfour as Jean handled his part excellently, while other members of the co. were well cast. The play was well staged. Nettie the Newsgirl 24-30.

The Empire Burlesquers held the boards at the Century 17-23, playing to a good week's business. Tom McRae and a big co. of entertainers were well received by the crowds. A special feature of the bill was the moving pictures of the recent Langford-Flynn prize fight. The Fashion Plates 24-30.

The Ginger Girls drew well at the Gayety 17-23. Ed Lee Wroth, Will H. Ward, George Stone, and Birdie Brady headed a capable co. The specialties were particularly entertaining.

In the new Woodward Stock co., which will support Eva Lang in Peter Pan at the Willis Wood beginning 24, will be Frank Denithorne, Frank Dudley, Lloyd Ingraham, Erville Alderson, Baldwin Phillips, William Marty, James Park, Henrietta Vaders, Marie Hudson, Ethel Valentine, Bertha Ellison, Marty Johnson, Bessie Ferguson, Veta Bayne, and Marjorie Bayne. The stock season is to continue for several weeks.

The Mulhall Wild West Show played to a week of good business at Convention Hall 17-23 and the performances given was very creditable. Lucile Mulhall, formerly of vaudeville fame, was one of the features, which included the customary exhibitions in this class of attractions.

The coming of Emma Dunn to the Shubert 24-30 is an event that will be looked forward to with much interest by Kansas City theatregoers. Miss Dunn was one of the leading members of the original Woodward Stock co. here and was a great favorite with Auditorium patrons in those days.

Georgia Brown, of the Auditorium School of Dramatic Art, is planning two ambitious production for her pupils for the closing of their season. She Stoops to Conquer, with an all-girl cast, and A Midsummer Night's Dream will be the offerings.

Lavinia Welsh, a pupil of the above school, left Kansas City last week to joint the Tempest and Sunshine co. at Wichita, Kan. Miss Welsh is to play Sunshine in the production.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

Sallie Fisher and George Parsons Pleased English's Patrons—The Colonial Reopens.

Lillian Russell gave two performances of The First Night at English's 13, 14 to well pleased houses. The Goddess of Liberty, with Sallie Fisher and George Parsons, who were extremely pleasing and popular in the leading roles, finished the week 15, 16. Louis Mann, who made such a delightful impression as John Krause in The Man Who Stood Still at English's the first of the year, returned for two performances 18, 19, repeating his success to appreciative audiences. Mlle. Genee in The Silver Star will be seen for one performance 21, followed by McIntyre and Heath in In Hayti 22, 23. This will close the regular season here.

Frank Daniels in The Belle of Brittany was the attraction at the Murat 18-23. Jefferson De Angelis in The Beauty Spot 25-27. Mary Mannering in A Man's World 28-30.

George Arvine and co. of players appeared to good advantage in St. Elmo at the Park 18-23. The co. has established a firm footing here, and the prospects for a prosperous season are bright. The Devil 25-30.

Princess Rajah headed the bill at the Grand. Willy Pantzer and co., Patsy Doyle, and William H. Murphy and Blanche Nichols co. in The School of Acting were the hits of the bill.

The Colonial, which went into the hands of a receiver a short time ago, closed its doors after the performance 16, and probably will not be opened again under the present management.

A theatre party from Fort Wayne, Ind., attended the performance of The Love Route at the Park night 18, to see Louise Dunbar, leading woman of the Arvine-Benton Stock co. Miss Dunbar was a popular favorite in the Fort Wayne Stock co. for several months before she joined Mr. Arvine's co. at Memphis, Tenn.

William Winter will appear before the Contemporary Club 23. His subject will be "The Stage and Stage Art." PEARL KIRKWOOD.

COLUMBUS.

Alphonz Ethier Rapidly Winning His Way—Frank Bushman Worthy of Special Mention.

Following a most artistic production of The Squaw Man 10-16, in which Alphonz Ethier made his initial bow as leading man, the Colonial Stock co. are covering themselves with glory in a really remarkable clever production of Cameo Kirby. Great were the regrets when it was learned that popular Arthur Van Buren was to resign as leading man, but the situation has simply resolved itself into another "the king is gone, long live the king," for already Alphonz Ethier has won his way into the hearts of local theatregoers. His personal charm is irresistible, and his quiet, easy assurance is no less pleasing than are his marked abilities as an actor. He has a handsome stage presence, and is destined to be very popular locally. James A. Bliss as Larkin Bunce, Frank Bushman as Aaron Randall, and Muriel Hope as Grace Poulette were splendid, the latter being a noteworthy addition to the co. Mr. Bushman, who is one of the sincerest and hardest working members, is possessed of youth, good looks and ability enough to make excellent timbre for leading business. Frannie Fronholtz, Brandon Evans, and Edwin Evans all fitted into the picture nicely. Miss Kelley was delightfully pretty as Adele Randall. Stage Director Brokate gave the piece a handsome production. For the week of 24 Manager James V. Howell announces the third of his big royalty plays, The Little Brother of the Rich, which will be given a sumptuous setting.

Francis Shannon, probably the cleverest of the local amateurs, has been retained as director of the play, Bluff, to be presented by the Strollers of Ohio State University. Mr. Shannon is also to take a prominent part in the musical play, Aurora, written by W. W. Prosser, manager of Keith's, which the local order of Elks are to present at the Great Southern Theatre on May 3-5. George W. Smith, a prominent local dancing master, has charge of the affair, and promises an elaborate entertainment.

David Warfield, at higher prices than on his first appearance here in The Music Master, succeeded in crowding to capacity the Great Southern Theatre for three performances, starting 19. The Silver Star, with Genee, has an immense sale for the engagement, starting 23. The Southern has underlined McIntyre and Heath and Frances Starr in The Easiest Way, which latter play will close the season at that house.

The Payton Players, with Rachael May Clark and Phillip Quinn, are playing St. Elmo this week of 17 at the High Street Theatre. The engagement is indefinite.

Jay Quigley closed with a St. Elmo co. on 16, and came here to his home town to seek a rest after an arduous season, but was routed out of his vacation by Vaughan Glaser's request to come at once to Cleveland to join his stock co.

Another stock aggregation is booked for Columbus, and will open at the Olentangy Park Casino May 1.

May Irwin drew capacity business at the Colonial in Mrs. Jim on the 19th, the stock co. resting during the interval.

JOSEPH RUSSELL HAGUE.

SEATTLE.

Robert Mantell Seen to Advantage—Aida Hemmi Well Received at the Alhambra.

At the Moore, Robert Mantell and co. closed their engagement with an excellent presentation of Richard III. 9. Mr. Mantell in other roles, such as King Lear, Romeo, Othello, Macbeth and Richelieu, showed his versatility and resourcefulness to the best advantage, and his delineation of Richard was a masterpiece of its kind. The attendance throughout the week averaged good business. Dark 10-14. Seattle Symphony Orchestra 15. Local 16. The Roundup 17-23.

The Gondoliers 11-17 at the Alhambra was presented in a manner that elicited the hearty applause of audiences, averaging fair business. The singing was particularly good. Aida Hemmi, as leading woman, displayed her skill and ability to the best advantage, and the other members of the co. rendered first class support. Same co. in The Brigands 18-24.

At the Grand, Boulta in Wine, Woman and Song 10-16 drew large audiences, which showed their appreciation by liberal applause. This production has had a very successful run of two weeks. The Red Mill 17-23.

The Russell and Drew Stock co. at the Seattle closed its engagement with a fine presentation of The Montana Limited 10-16, which drew houses ranging from medium to capacity. In the cast were Nora West, Claire Sinclair, Eva Marie French, Anita Allen, William C. Dowlan, True Boardman, Charles Conners and others, who contributed to the success of the performances. Ollie Mack's Musical Comedy co. in A Night on Broadway 17-23.

At the Lois the attraction was Faust 10-16, which was presented in a first class manner before medium and large houses. Allieen May as Marguerite gave a faithful portrayal of the part. In the cast were Raymond Whitaker in the title role, William Morris as Mephistopheles, Robert Webb Lawrence as Valentine, Lillian Griffith as Martha, Pinkie Mullally as Elsie, and others, who acquitted themselves well in their respective roles. Charlotte Temple 17-23.

BENJAMIN F. MESSERVEY.

SAN ANTONIO.

Season Closes at the Grand—Stock Company Will Stay Another Week.

Grace George closed the regular season at the Opera House night and matinee 16, playing to S. R. O. business both performances. Miss George has surrounded herself with a co. that is better than the average and in A Woman's Way she more than pleased. It is safe to say that if she returns next season, and we hope that she will, she will again be greeted by packed houses.

At the Empire the Isabel Lowe Stock co. presented The Devil 10-16, to very poor business. Joseph Lehman as Dr. Miller, the Devil, was particularly strong, and the manner in which he played this role added much to his already high reputation here. Mildred Van as Olga Hoffman, the wife, did better in this part than any other she has yet played at the Empire. The Isabel Lowe Stock co. will stay another week 17-23, when they will play in Missouri and The Boss of the House, after which they will open in a Summer engagement at the Cycle Park, Dallas.

The Spring Carnival opens 18-24 and a merry time is planned. The directors of the association are: Colonel George Leroy Brown, Charles Graetner, J. E. Carrington, L. E. Olcott, O. D. H. Pfeuffer and Jesse D. Oppenheimer.

HADEN F. SMITH.

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ST. LOUIS.

William Collier at the Olympic—Stock Company Pleases Imperial's Patrons.

William Collier presented A Lucky Star at the Olympic 18-23 and Saturday matinee. Good houses and well pleased audiences. George Nash in The Harvest Moon will follow beginning 25. Others in the cast besides Mr. Nash are Adelaide Nowak, Margaret Bayres, Jennie Eustace, Stephen Wright, John Stokes, Thomas Russell, John Saville, Harry Lang and Jane Lothian.

Frances Starr in The Easiest Way was seen at the Garrick 18-23, and Florence Roberts and White Whittlesey in The Transformation were the attraction which followed 25.

At the Century, Money and the Girl, with John E. Young in the leading role, drew well and pleased. Next week, Gertrude Quinlan in Miss Patsy will be the bill here. Others in the cast will be Laurence Wheat, Frances Ring, Thomas Meighan, Dan Mason, Annie Buckley and Jeanie La Mont.

Mrs. Wiggs of the Cabbage Patch drew well at the American 18-23. Wildfire next, with Gus Alexander as Bud, the stable boy, and Luella Morey as the widow.

The stock company at the Imperial put on The Devil 18-23, which was well mounted and presented to good average business. The charge of bill for 25-30 will be Forgiven, in which William Jossey, will be seen as Jack Diamond and Pete Raymond as Denver Dan. Others in the cast: J. Irving White, James B. Nelson, Annie Dennison, Mary Hill and Flora Dorset.

Nellie the Newsgirl, drew good houses at Havlin's 18-23 and Beulah Poynter, with her own co. opens here 25 in Lena Rivers. Her repertoire will include Sunday and Little Lord Fauntleroy. The supporting company includes Tessie Lawrence, Ted Armand, Harvey Hayes, John Powers, Claribel Worth, Alice Hunt, Joseph Kelvin, Bertha Julian and W. Coleman.

Lizzie Forster, of Pabst's, Milwaukee, has been engaged for the star part in Er und Seine Schwester, which will be the offering at the German Theatre 25-30.

BROOKLYN AMUSEMENTS.

Seldom, indeed, is Brooklyn honored with a real first night, but such was the case last night at the Majestic, when William C. Fridley presented a new play by Charles Bradley, entitled Her Son. Owing to the fact that the rehearsals have been conducted at this house for some time past, considerable interest was aroused, and last night the faces of practically all the leading Manhattan critics, in addition to our local pen artists, could be seen in the audiences. A well filled house appreciated the many fine points of the play and applauded the earnest efforts of an exceptionally strong cast. The play is a modern drama, dealing with that most wonderful of all the human emotions, mother love, and the extremes to which a mother will go for her son. The staging was under the capable direction of E. F. Boatwick, and the cast included Louise Randolph, a woman of rare beauty and talent, who was seen in the role of Mrs. Osborne, the mother; Katharine Emmet, Beatrice Irwin, Margherita Sargent, William Riley Hatch, Joseph Kaufman, and Hall McAllister. The verdict of last night's audience was that Her Son will soon be seen on Broadway for a prolonged stay.

At the Majestic last week Lew Fields and his big company were seen in Old Dutch and played to good business. Alice Dovey, a petite and charming singer, shared the honors with Fields. Next week, the San Carlo Opera company.

Last week at the Montauk The Love Cure, featuring Charles J. Ross and Elsie Bowen, played to full houses at practically every performance. The staging and costuming were splendid, and Ross was really at his best. Fred Frear was seen in a congenial part, and the rest of the cast were well placed, and included Florence Reed, Thomas F. Walsh, Henry Hyde, Harry Childs, Alice Hosmer, and Milton Pollock. Last night at this house the many Brooklyn admirers of Kyrle Bellew were on hand to greet their favorite in The Builder of Bridges, one of Alfred Sutro's masterpieces. Gladys Hanson, Mrs. Thomas Whiffen, Frances Comstock, Jane May, Frank Connor, Eugene O'Brien, and Ernest Stallard are in the supporting company. Next week, George Evans' Minstrels.

At the Crescent last week the stock company were seen in a fine production of Leah Kleschna, the former starring vehicle of Mrs. Fiske. Law Parker's offering at this house this week is a fine presentation of Dodson's former success, At the White Horse Tavern. The house was well filled last night, and the excellent work of the company was fully appreciated by the audience. Mr. Allison and Alice Fleming, as usual, handled the leading parts and both capital. Next week, The Barrier. Last week the Forbes Stock company gave a revival of that old-time favorite melodrama, At Piney Ridge, and it was well received by crowded houses all week.

A clever road company of more than ordinary merit produced Montana at the Amphion last week, and were rewarded by excellent patronage.

At the Court Theatre this week Manager Katz's offering is that sterling melodrama, In Wyoming.

The Aborn Opera company are being well supported by the music lovers of Brooklyn at the Grand Opera House and are certainly deserving of same, as the productions, staging and costuming are up to the usual high standard set by the Aborns. The principals and chorus are of an unusually high class, and last week Bertha Shalek scored a personal triumph in her singing of the leading role in Carmen. This week the offering consists of the double bill, Cavalleria Rusticana and I'Pagliacci. Next week, Martha.

Edna May Spooner was new honors last week at the Bijou, when Corse Payton presented an elaborate production of Dora Thorne. Miss Spooner's many friends are greatly alarmed over the possibility of losing their favorite, who they fear is booked to be the leading woman at the Academy of Music, New York. Mr. Payton just having closed a lease on that house for a short season of stock. This week farce comedy holds the boards at the Bijou, Charley's Aunt being the attraction.

The Sky Pirates, a musical comedy, played a crowded house at Payton's Lee Avenue last night. Will Mortimer was seen in the leading role.

The Columbia has high class vaudeville, with a complete change of bill twice a week.

Jones' Theatre has vaudeville and moving pictures. At the Star, Columbia Burlesquers, and wrestling under the direction of John F. Dunne as an extra attraction. Gayety, The Dainty Duchess; Chatham, Bohemian Burlesquers; Empire, Tiger Lilies.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

In another column appears a communication signed "A Bowery Cowboy," calling attention to the fact that a trainload of "Indians, cowboys, cowgirls," and so on has left Chicago for the Far West to make motion pictures for a Chicago manufacturer, and it is pointed out that this is amusingly significant in view of another communication from Chicago printed in THE MIRROR recently in which an Eastern film company was criticised jocularly for opening up an Indian reservation in New Jersey and stocking it with Indians and cowboys from the wilds of the Bowery and Broadway. There is an element of humor as well as pathos in the fact that the "types" of cowboys, cowgirls and Indians, known to fiction literature and the stage are no longer found in their ancient haunts, but must be recruited in Chicago and New York. As to this particular controversy between Chicago and New York "The Spectator" is inclined to think with "A Bowery Cowboy," that the joke is on Chicago.

* * * *

Before we can educate the public thoroughly to real conditions in the picture field, it may be necessary to prepare a course of study for the newspaper boys. The quantity of ignorance that is displayed by reporters and writers in the daily press on the subject of motion pictures in any of its phases is still phenomenal. The *New York Review*, which should be informed on amusement matters, if on no other subject, gravely announces that the "Moving Picture Patents Company," as it calls the Motion Picture Patents Company, is on the "verge of a breakdown" because certain Morris houses are showing Independent pictures and because Carl Laemmle "was recently victorious in a suit which the Patents Company brought against him." Mr. Laemmle will no doubt be overjoyed thus to learn that the injunction which now lies against his company is in fact a Laemmle victory, and the Patents Company will be no less overcome with consternation when it realizes the vast importance in the picture business wielded by the Morris and Hammerstein vaudeville houses, the licenses for which were cancelled for cause.

* * * *

Here is another example of charming press ignorance in the New York *Evening Sun* of April 18, in its musical column, in which, quoting from a Boston paper, we are told that Boston culture is asserting itself in at least one of its picture houses by producing Elektra in the films, not like Strauss, because of the musical accompaniment of "The Holy City," and not precisely like Sophocles' tragedy, because of the abrupt course of its action, but that "the representation of the pursuit of Aegisthus by Orestes puts both the ancient dramatist and the modern composer to deserved shame." Both the writer for the Boston paper and for the *Sun* are apparently ignorant that the same film by the Vitagraph Company was exhibited on the same day in a hundred theatres in the United States, including New York; that it is now going the rounds of 6,000 motion picture houses as a regular release, and that the music of "The Holy City" was merely the selection of some one orchestra leader or piano player in Boston. However, the compliment paid to the pursuit of Aegisthus as putting "both the ancient dramatist and the modern composer to deserved shame," is a high one, indeed, for the Vitagraph Company, and, in fact, for the licensed producers as a class.

* * * *

While "The Spectator" is "peeving" over this matter of press ignorance, here are two more—one from the Springfield (Mass.) *Union* and the other from the Burlington (N. J.) *Daily Enterprise*. The *Union* in a column editorial denounces picture manufacturers because of "the announced purpose of several motion picture theatres to reproduce the scenes of the Blackstone murder and other exploits of Bertram Spencer." In the words of a certain distinguished Congressman: "Well, well, well!" Picture theatres do not produce films. They are lucky if they know in advance what pictures they are to exhibit. And no manufacturer, so far as this writer is able to learn, has for a single moment contemplated burning his fingers with the Blackstone murder. And yet it is on such fairy stories as this that editorial screeds are aimed at motion pictures as a class. Now for the New Jersey paper. It informs its readers that "in some places" there is "much complaint" concerning "the character of scenes" in motion pictures, giving children "wrong views of life, and, in fact, leading their thoughts in a direction that is harmful," but, boasts the *Enterprise* man, things are different in Burlington, where the managers of houses "have always exercised a wise supervision." Again "The Spectator" must exclaim: Well, well, well! The wise supervision spoken of has been exercised long before Messrs. Burlington Managers have had their blessed fingers on the films. Their part has been to exhibit whatever they could get, which has been the same films exhibited in 6,000 other houses in the United States. These same managers may think that they are doing a clever thing by telling the local editors what a lot of supervising they do, but in reality they are gaining nothing and, in fact, are damaging their own interests, when they seek to discredit motion pictures as a whole. It is a very foolish bird that befouls its own nest.

* * * *

There was a promise made in this department of THE MIRROR a few weeks ago that there would be something more to say concerning that remarkable catalogue of educational films issued by George Kleine of Chicago. Since then THE MIRROR has received from Mr. Kleine another copy of the book, beautifully bound in leather and with the words "DRAMATIC MIRROR" neatly printed in gold in one corner. The book shall go into THE MIRROR'S library, which is a rather extensive collection of valuable works, of which "Educational Films" will be by no means the least important. In truth, this book is not so much a catalogbe as it is an interesting description in detail of a thousand films of educational value. A glance through its pages will do much to enlighten one as to the vast amount of progress already made along lines of film endeavor that some complaining people have been noisily asking for, as if the idea were new. Many branches of science have contributed to the films, or rather the shoe is on the other foot, as the films have really contributed to the sciences, the arts, history, religion, geography, sociology, industries and what not of value in the education of a people.

* * * *

Concerning the credit for the compilation of this book THE MIRROR is in receipt of a communication from London, England, signed "Verbum Sap," in which Mr. Kleine is charged with having appropriated without credit much of the material for "Educational Films" from a catalogue published by Charles Urban in 1908 called "Urbanora." As to the merits of this controversy "The Spectator" can pass no judgment. Doubtless the information contained in Mr. Kleine's publication came from various sources, as the films are the production of many manufacturers covering a period of several years. The point is this, that it is a valuable book and bound to exert great influence in the widening of the motion picture field.

THE SPECTATOR.

Reviews of Licensed Films

The star release of last week was, of course, the Roosevelt in Africa films (two reels), which were first shown to the public April 18 and have since then continued as features at upward of two hundred theatres each day throughout the United States. All of the Fourteenth Street houses that run licensed films have had the Roosevelt reels, and the same is true of the 125th Street houses, the Broadway houses, including William Gane's two theatres, many Brooklyn houses, as well as theatres in all of the larger cities. In all cases the films proved great drawing cards.

It is, however, scarcely a film that calls for extended critical comment in THE MIRROR. It is an educational picture, par excellence, showing many and varied views of strange animal life in African jungles and veldts traversed by Colonel Roosevelt. It also shows the ex-President in several interesting situations, scenes in around his camps and on his various journeys. Perhaps the most commendable feature of the film is the fact that there are no scenes of shooting or animal slaughter. Sensation seekers who visited the theatres expecting to see the colonel pinch an elephant in two were disappointed, but the thoughtful, the intelligent and the seeker after knowledge were immensely pleased. Unfortunately the photography is not of the best. Some of the scenes are dim, evidently having been taken under the greatest difficulties. The camera operator who made the original negatives also showed some lack of experience in the speed at which he ran his camera, timing it much too slow, with the result that the film when operated on exhibition at anything like standard speed gives the movements of the figures in the pictures unpleasantly rapid action.

Thou Shalt Not (Biograph, April 18).—Again the Biograph has ventured on new ground with telling effect. It has taken the unattractive subject of consumption and its prevention and given to it powerful interest—even appeal, so that the film is applauded at frequent exhibitions. The story by which the lesson is conveyed is finely woven and delicately handled. It tells of two young people in love. The young man learns that he has consumption and is convinced by his physician that he should never marry, an object lesson being shown to him in the persons of a consumptive father and little daughter. The young man's sweetheart, however, is impulsive and can see no reason why her dream of married bliss should be shattered. She threatens to commit suicide unless the marriage takes place. It, therefore, becomes a merciful duty to force her to give up the young man of her own accord. So, a ruse is adopted. An actress is employed and a scene arranged between the lady of the stage, posing as a profligate, and the young man. The young miss is allowed to detect them in the act of drinking and love making. It has the desired effect and the girl renounces her love and hurries away, saved and saving. In the last scene we see the young man and the doctor on a hilltop beside a great cross. Children pass with wedding flowers and the young man casts on them a regretful eye; but he is quickly recalled to the higher and nobler duty he has performed when the doctor points at the cross and upward. A number of the scenes are of surpassing beauty, being pictured in California, and some of the situations are strikingly effective, particularly the one in which the poor actress shows her shame and horror at the unwelcome, but necessary, part she has had to play in the drama. The film will create discussion, or this reviewer misses his guess.

Simone (Pathe, April 18).—There is poetic beauty in this tragic picture, which is as it should be, since it is based on De Musset's poem. The acting shows fine expression and feeling, and the costumes and scenery are beautifully displayed by Pathe colored photography. Simone and Pascal are in love and, while their companions are enjoying the pleasures of dancing, the two lovers are wandering in the woods. They seat themselves by the side of a strange bush, bearing beautiful but deadly poisonous flowers. Pascal playfully puts one in his mouth and dies in agony. Simone cries for help and the others come to the scene. To her horror they assume that she has caused the young man's death, and they turn away. Seizing another deadly flower, she tastes of the poison and falls dead by her lover's side, vindicated.

The Greenhorns (Pathe, April 18).—Somewhat like and somewhat different from two or three old French comedy films, this subject has much to create laughter. The two greenhorns are man and wife, who are sent as servants to a city family. They are recommended as clean and strong, and they certainly prove their right to the recommendation. They scrub holes through the linen and through the dining room floor, wash the paint off the oil paintings and flood the kitchen a foot deep in water before they are kicked out by the astonished man and wife.

The Rival Cooks (Seltz, April 18).—There is rich humor in this comedy subject, and it is presented in a way to bring out the laughing value of the situations. A man living in a country town sends to the city for a cook and receives a telegram stating briefly that "Cook is coming on next train." The wise telegraph operator at the country town soon spreads the news that Cook, the explorer, is coming and a reception committee of citizens with a band quickly forms to greet him. When the big fat colored cook alights from the train she passes by unnoticed, so the committee repair to the gentleman's house in pursuit of the distinguished visitor, where they are astonished and enlightened by the correct information as to the cook who had been expected.

Mr. A. Josh (Seltz, April 18).—Not quite so clever, but still full of humor, this comedy film also pleases. Mr. Josh is an impecunious editor, who is beset by creditors and is out of all kinds of supplies, even to fuel for the stove. His "devil" gets the coal by assaulting a coal driver, who in return throws enough lumps of coal at him to supply the stove. The editor then takes up the cast off outfit of a fake blind man who has been arrested and soon collects enough money from passing strangers to buy him a hearty meal—a luxury that he evidently stands sadly in need of.

When the Cat's Away (Lubin, April 18).—Laughable farce comedy is well presented in this film by the Lubin players. A man and wife go to the seashore and they are no sooner out of the house than the maid and butler commence to swell around in luxury and comfort dressed in the party best of the master and mistress. An advertisement of a cheap excursion to Atlantic City strikes their eyes and they determine to take it in, arrayed in their borrowed plumage. The Irish gardener and the cook then conclude to go on the same excursion. At Atlantic City, where we now see them on the boardwalk, the gardener and cook meet the English butler and maid, but the latter in their fine clothes elevate their noses at the other couple, which so enrages the Irish gardener that he gives the Englishman a sound beating, tearing the coat off his back, while the cook

(Continued on page 19.)

MILES EXCHANGES OUT

MILES BROTHERS, NEW YORK AND BOSTON REVOKED BY PATENTS COMPANY.

This Action Follows the Recent Cancellation of the Miles Baltimore Exchange—Violation of Agreement Charged—New License Issued to Tom Moore of Washington to Lease Licensed Film.

Following on the heels of the announcement made the week previous of the Patents Company's cancellation of William Steiner's Imperial Film Exchange licenses in New York, Washington and Troy, came the news late last week of similar action with reference to the exchanges of Miles Brothers in New York and Boston. The license of the Baltimore branch of Miles Brothers had been cancelled at the same time that action was taken on the Steiner licenses, and this later action cancelling the New York and Boston licenses was not, therefore, entirely unexpected.

No direct reason has yet been announced for the Miles Brothers cancellation, except the following bulletin which has been issued by the Patents Company:

The licenses of the following exchanges have been canceled for violation of the terms of their license agreements, relating to the use of Licensed films in unlicensed projecting machines and to the maintaining of an unlicensed exchange:

Miles Brothers (Inc.), New York.
Miles Brothers (Inc.), Boston.

Tom Moore, formerly manager of the Imperial Film Exchange, Washington, D. C., has been granted a license to lease Licensed films. The new exchange will be known as Moore's Film Exchange, and will be located at 494 Ninth Street N. W., Washington, D. C.

MOTION PICTURE PATENTS COMPANY.

Miles Brothers is said to be the oldest film exchange in the country. In fact, Herbert Miles, its head, is credited with having originated the rental system. At one time, about three years ago, the firm commenced preparations for going into the manufacture of films and the building on Sixth Avenue, New York, now occupied by the exchange was fitted up for the purpose. A few pictures were taken, but this branch of the business was abandoned at the time the Film Service Association was first formed in affiliation with the Edison licensed manufacturers. Ever since then it has been understood that Herbert Miles has had an itching to make films, and this fact has led to reports that he will now become a manufacturer as an independent or in connection with some one of the already established independent companies.

A REPLY COURTEOUS.

Eastern Indians and Cowboys Defended—Who Cares Where They Pay Board?

To the Editor of THE DRAMATIC MIRROR:

SIR: In a recent issue of THE DRAMATIC MIRROR I ran across a long communication, evidently written by the press agent of a Chicago film manufacturer, in which indignant denial was made to the claim that more real Western picture types are to be found in New York City than in the Far West itself. The Chicago press agent led us to believe that his concern was not only indignant at the assertion, but highly amused at the idea of genuine types being recruited from the Bowery or Eighth Avenue, or even the Great White Way. He was so strenuous, and at times so poetic in his diatribe that I really felt sorry for the Eastern manufacturers. Now imagine my amazement when I beheld in the last issue of THE MIRROR, among the notes of one of the leading Western manufacturers, an item to the effect that a whole "special train" loaded with "Indians, cowboys, cowgirls, rough riders, bucking broncos and steers, cavalry horses and paraphernalia" had left Chicago for the Southwest. Talk about carrying coals to Newcastle!

Now I haven't a doubt but that these Chicago Indians, cowboys, cowgirls, etc., will turn out some great stuff in the Southwest, but where has South State Street got anything on the Bowery? In the future let the pictures speak for themselves. Who cares where the "real Western talent" pays its board bill? Yours for fair play,

A BOWERY COWBOY.

NEW YORK, April 21, 1910.

WANTS A STUDIO IN WASHINGTON.

To the Editor of the Dramatic Mirror.

SIR: We observe by issue of THE MIRROR of the 23d inst. that the Biograph stock players have returned from California, and would suggest that the Biograph Company consider the obvious advantages of establishing the coming season, a plant at Washington, D. C. A location with greater possibilities could hardly be found. Surely this city of international interest with its extensive and varied environs (including the Great Falls of the Potomac) would furnish settings of rare natural beauty, horticultural art and historical fame.

Please make this suggestion in your columns if you think it has merit.

SYRACUSANS.

Washington, D. C., April 20, 1910.

MARTHA SPIER.

The new leading lady of the Essanay Motion Picture Stock Company.

REVIEWS OF LICENSED FILMS.

(*Continued from page 18.*)

performs a like service for the maid. At this juncture the master and mistress arrive, and the consternation of all six is a picture in itself. The film wins hearty laughter and should not be missed by exhibitors. It may be noted in conclusion that less stage make-up for the Irish gardener and the English valet would have been an improvement.

Love's Awakening (Vitagraph, April 19).—The strong interest that this film arouses is due more to the generally careful acting of the principals and the clever construction and direction of the plot and action than to any novelty or power of story. The theme is of the simplest nature, but it has some appeal, and this appeal is intensified by the manner of presentation. The story is of a circus girl who is beloved by her comrades, and who is injured in an accident. She is left behind in the care of a kind-hearted young doctor, who falls in love with her, and to keep her from returning to the show tells her and the circus people that she will be crippled for life. When he notes the sorrow that this verdict causes, he confesses the deception. She is, of course, overjoyed, but when she sees how crushed he is at the thought of her departure, she relents and lets him know that she loves him and will remain to be his wife. Both the doctor and the girl display effective expression both facial and by attitudes and gesture without appearing to address the front, but the clown, otherwise good, shows a tendency to twist his neck at unnatural moments that he may face the camera. He is not so handsome that his face should always be necessary to complete the picture.

A Case of Identity (Edison, April 19).—The Edison producers have again succeeded in making a detective story told in films exceedingly interesting, and this in spite of the fact that the plot does not develop with any too much clearness. The part of the detective, Hogarth, is very strongly presented—too strongly, some may say, although this reviewer cannot perceive how it would be improved by toning down. One scene, the struggle in the stateroom of the ship, lacks convincing qualities, being dragged out too long and showing unnatural inactivity on the part of the under man. More vigor would have improved this scene. The story starts with the call of a stranger on Hogarth asking for his aid, but being unable to fully explain, before falling dead from a wound he had previously received. Hogarth does not know his name nor the object of his call, but he traces his identity by the tailor's mark on his cloak. Then he follows the affair to its conclusion, discovering that another man is impersonating the murdered man and has gained control over the latter's daughter by convincing her with a forged letter that she can save her father's life only by submitting. The impostor takes her on board a ship to cross the Atlantic to Europe, where he expects to marry her to a confederate, but Hogarth sails with them, ferrets out the plot and unmasks the plotter, who is also presumed to be the murderer, making him prisoner and saving the girl for her lover, who is on the same ship disguised as a sailor. The ingenuity of the plot deserves special praise, as does the manner in which it is carried out in the pictures.

Othello (Pathe, April 19).—This beautiful film d'art, may not, in its form of adaptation, meet the views of the exacting student of Shakespeare, but it tells the main story with great force, avoiding complicating details and bringing out strongly the vital scenes. The parts of Othello, Iago, and Desdemona are portrayed with marked ability, and generally with impressive expression. Othello's agony when he has confirmed in his mind the belief that Desdemona is unfaithful to him, may be thought to be overdrawn, the writhing on the floor being, perhaps, unnatural to the otherwise dignified Moor, and there may also be exception taken to the scene where he strangles Desdemona with his hands instead of using the pillow, and where he cuts his own throat with gruesome deliberation and realism, facing the front, but these matters do not weaken the strength of the production. They merely furnish points for critical discussion. The film is, in all essential particulars, a notable one. It is magnificently dressed and mounted.

A Wise Guy (Essanay, April 20).—This is a characteristic Essanay comedy, full of vim, and having at its base a story of some wit. The "wise guy" is a thought too gesticulative at times, which is true also of the charming lady who appears as his wife, but they get the story over effectively, and that is one of the chief reasons why Essanay comedies so often please. We may find certain faults with them, but we all like them, just the same. This particular wise guy is told by his wife, who is reading the morning paper, that business men should beware of a certain swindling woman who is around getting bogus checks cashed. He pooh-poohs his wife's warning, refuses to listen to the newspaper description of the swindler and goes to his office. Toward evening the "con" woman calls on him, fastens him with her alluring smile, gets him to cash a check and departs. That night at home he listens long enough to his wife's story of what she had read in the paper to realize that he has been "stung."

She Wanted a Bow Wow (Essanay, April 20).—There is more clever ingenuity in framing the plot of this humorous story than in the preceding, and it is, therefore, the stronger of the two offerings on the same reel. A wife wants to buy a pet dog, but her husband objects. Her uncle comes to her rescue and buys the pup, bringing it home. At the same time the housemaid and the valet, who are married secretly, is informed that she must go and get her baby which is being cared for by a poor family. She brings the baby home, and temporarily hides it behind the screen in the parlor. The uncle and wife now write a note to the husband to the effect that "it" has come, and that "it" belongs to wifey and the uncle, the "it," of course, being the pup which hubby is told he will find behind the screen. He reads the note, and is horrified to find the baby. In grief he seeks his wife, and in the meantime the valet removes the baby and the uncle enters and places the dog behind the screen. When the husband, therefore, denounces the wifey and uncle for their perfidy and seeks to prove it by exposing the "it" behind the screen, his amazement is intense. The complications are then explained, to the joy of all concerned.

Trawler Fishing in a Hurricane (Urban, April 20).—This is the most sensational marine picture this reviewer has ever seen, although the Urban people have produced others of striking interest. The scenes are photographed from the deck of a large fishing vessel at sea, showing the hauling in of the nets and a number of views during remarkably heavy weather. So realistic is the film at times that one almost feels the motion of the vessel as it rises, falls, pitches and is deluged by giant seas. It is a film that can only be appreciated by seeing it.

The Lover's Oracle (Urban, April 20).—The chief feature of this film is its scenic beauty, although it tells a pretty fairy story of a man beloved by a fair maiden, but carrying in his mind an ideal of a some girl he has never met. He seeks a witch living in a haunted castle who gives him a magic potion that is warranted to bring to life the vision of his dreams. He sees the vision again, drinks the liquid and finds the vision transformed into the person of the girl whose love had hitherto made no impression upon him.

Fighting the Iroquois (Kalem, April 20).—This film illustrates how much better it is to picture Indian stories appropriate to the section of the country in which the events are supposed to have taken place. We can well assume that the action here depicted might have taken place in the forests of Canada. The story is based on an incident in the early history of America, as told by Parkman, the historian. The period is 1690, and the scene near Quebec, at the French settlement of Vercheres. Iroquois Indians make an attack, and Madeline Vercheres, a young girl, with a companion flee to the blockhouse where she encourages and aids the two frightened French soldiers in putting up a vigorous defense, and in bringing in safety a refugee family who are seen approaching the blockhouse in a canoe. The defense is kept up by the heroic girl and her aids until French soldiers arrive and the Indians are dispersed.

Through the Tunnel (Kalem, April 20).—This is a short but very laughable subject showing the interior of a railroad car passing through a tunnel. The mixing up of the different passengers during the periods of darkness is admirably carried out, and through it all our gum-chewing girl continues to chew her gum without pause.

The First Born (Melies, April 21).—There is very good comedy in this film, quite well carried out. The picture tells of a newly wed family where the husband has little to say in the presence of his wife and her dear mother. Wifey has a pet dog that is the bane of hubby's existence, and he finally escapes to a Texas ranch, where he takes up quarters with a family of whose children he becomes very fond. He is, therefore, in fine temper to receive news from home that "unto us a son is born," but when he hurries home it is only to find that the "son" is a lively pup.

The Tenderfoot's Triumph (Biograph, April 21).—There is amusing interest to this cleverly conceived though somewhat overdrawn Western comedy story, which is acted with laughable sincerity and pictured in attractive mountain backgrounds. A reward is offered for the capture of a band of outlaws and the sheriff's daughter, as we take her to be, adds her own heart and hand to go as an added prize to the winner of the money reward. Five cowboys set out to make the capture, and it is a matter of some wonderment how the girl would have paid up if all five had been successful jointly. But they are not. The outlaws waylay them, take their guns and horses from them, and send the party back home crushed and sheepish. Meanwhile a tenderfoot person has arrived, and being smitten by the girl's charms starts out alone on a burro. He eventually

BIOGRAPH FILMS

Trade Mark Trade Mark

Released April 25, 1910

THE WAY OF THE WORLD

A Lesson in Christian Charity

"Let he that is without sin cast the first stone." This is the moral taught by this Biograph story. The old priest at the mission is grieved at the negligence of the people in refraining from attending church services. They are either too much taken up with business or seekers of pleasure. His assistant, a young priest, determines to follow the Master's footsteps and go among the people. He then learns the extreme selfishness and lack of Christian charity, particularly when he finds the very ones who have caused a poor unfortunate young woman's downfall the first ones to crush her deeper into the morass of woe. His kindness, however, awakens in the girl a true spirit, and she, kneeling at the feet of the priest, determines to spend the rest of her life in penance. The scenes of this production are laid at the historic San Gabriel Mission in Southern California.

Approximate length, 950 feet.

Released April 28, 1910

UP A TREE

A Biograph Comedy of Incidents

Jake, a young country lout, comes into the possession of a ladder, and plans to have some fun. Placing the ladder against a tall tree, he climbs up and lodges his cap in the branches. Descending, he waits until an old farmer appears, when he begins to cry that his cap is in the tree, and, pretending lameness, asks the farmer to get it. Well, he takes away the ladder, leaving the farmer treed. This trick he repeats several times with success. Among his victims are a pair of lovers, who have quarreled. They are the only happy victims, as they settle their tiff while treed. Still, the worm will turn, and finally, when the victims get together and catch Jake, they carry him to the top of a tall tree and leave him there to think it over on this elevated stool of repentance.

Approximate length, 981 feet.

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THE MASTER MECHANIC

Not a labor story, but a romance in which the central figure is a manly young mechanic who not only gains the love of his employer's daughter but, with her aid, triumphs over his enemies. The story is interesting, and the factory scenes are done in a real factory. Approximate length, 504 feet.

MRS. NOSEY

Mrs. Nosey is a sister of the original Mr. Buttinsky, but even more inquisitive than that curious soul. Her rubbering propensities get her into all sorts of trouble. A splendid Lubin comedy, with plenty of dash and go to every scene, a laugh-getter all through. Approximate length, 382 feet.

RELEASED THURSDAY, MAY 5

The Miner's Sweetheart

A splendid Western story in every aspect. The scenery is remarkable, the acting spirited and the tender story grips the interest. The sort of subject that appeals to everyone. Approximate length, 991 feet.

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THANHOUSER FILM

"You Need It In Your Business!"

Released Friday, April 29

Two Corking Comedies on One Reel

SHE WANTED TO MARRY A HERO

—AND—

THE CIGARS HIS WIFE BOUGHT

Approximate Length, 1,000 ft. **No. 108.** **Code word, HERO.** **Posters, Two.**

"SHE WANTED TO MARRY A HERO," the opening subject, is a lesson to young women who delve too deeply into Laura Jean Libby. The Libby yarns made a young woman throw over her commonplace sweetheart and seek an unusual, heroic one, like those Miss Libby writes about. What a mess of trouble the search got her into, the picture shows.

"THE CIGARS HIS WIFE BOUGHT HIM" were bad—awful bad. How the suffering hubby tried to get rid of them is the story the picture tells, and it's funny enough to make you yell!

Coming, May 6, JANE EYRE Greater than the Greatest Thanhouser Film to Date

THANHOUSER COMPANY, - New Rochelle, N. Y.

Edison Feature Film for Next Week

The Cigarette Maker of Seville

A dramatization of "Carmen," the second of the Edison grand opera series, with the incomparable Mlle. Pilar Morin in the title role. A story of love, deceit and revenge that has few equals in dramatic strength. A superb portrayal of the vicacious, alluring, heartlessly cruel and irresistibly charming "Carmen," by the eminent French pantomimist. Elaborately staged and costumed.

No. 6624. Code, Viperollo. App. length, 995 feet. To be released May 3rd.

OTHER EDISON FILMS:

THE SENATOR AND THE SUFFRAGETTES. A timely Comedy from the pen of E. W. Townsend, who has used the present agitation of "Votes for Women" to build a series of comical incidents around the attempt of some suffragettes to coerce a senator into voting for their cause. They succeed, too, by a subterfuge that carries a hearty laugh with it. No. 6625. Code, Viperos. App. length, 635 feet. To be released May 6th.

LOVE AND MARRIAGE IN POSTER LAND. A unique and delightful short Comedy in which two posters step from a billboard into real life, and by the magic creative power of love secure everything necessary to their marital happiness. A happy combination of fun, beautiful photography and the perfection of mystifying trick work. No. 6626. Code, Viperotta. App. length, 365 feet. To be released May 6th.

HISTORY REPEATS ITSELF. (Comedy by Carolyn Wells.) No. 6627. Code, Viperideo. App. length, 540 feet. To be released May 10th.

THE STUFF THAT AMERICANS ARE MADE OF. (Dramatic.) No. 6628. Code, Viperiora. App. length, 455 feet. To be released May 10th.

CARMINELLA. Drama by E. W. Townsend. No. 6629. Code, Viperinas. App. length, 720 feet. To be released May 13th.

ACCIDENTS WILL HAPPEN. (Comedy.) No. 6630. Code, Viperino. App. length, 280 feet. To be released May 13th.

A BIG FEATURE FILM

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CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Avenue, N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.
NEW YORK—P. L. Waters, 41 East 21st Street.
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Breck, 70 Turk Street.

stumbles into the outlaw camp, where, in a spirit of fun they allow him to preach and give him as a mock collection all their guns. He then holds them up, forces them to tie themselves together as prisoners and herds the entire gang back to town, where he gains the double prize.

Davy Crockett (Selig, April 21).—This film proves to be strongly effective in all three necessary particulars—acting, scenery and story. The plot departs from the old stage version, but it is in the direction of consistency. Davy falls in love with the daughter of a settler and wins her love in return, although the girl's parents, particularly the mother, are favorable to another suitor. At a frontier dance Davy again meets his sweetheart and "sees her home." On the way they are followed by wolves, wolf dogs being used for the purpose. They seek shelter in a deserted cabin, where Davy stands all night with his arm in the place of the bar to the door to keep out the wolves, whose attacks are very well represented. Being rescued in the morning, the girl is taken home and is, later, about to be forced into marriage with the other fellow when Davy rides up, lifts her into his saddle and gallops away with her in true romantic fashion.

The Angel of Dawson's Claim (Lubin, April 21).—The Lubin producers offer us in this film one of the most delightfully touching child stories it has ever been the pleasure of this reviewer to witness. It is a Western picture and the atmosphere is appropriate. We see an overturned prairie schooner with the man and wife dead or dying, as a result of the accident. The mother before expiring gives their little girl into the hands of a young pioneer who has previously been ineffectually courting a young woman of the neighborhood. The young fellow takes the child to his home, but not knowing how to properly care for her, carries her to his sweetheart to keep. But the child, a little miss of most engaging innocence and cuteness, has formed such an attachment for the young man that she gets up in the night and wanders back to his cabin, entering and going to bed. Here he finds her and is having fine fun at play when his sweetheart and her father arrive on a hunt for the missing wanderer. The result is that the young woman realises that a man who is so beloved by children must be a fine fellow for a husband and she consents to be his wife.

The Wreath (Pathe, April 22).—A very touching child story, acted with much feeling, is presented in this picture. A thoughtless boy, a truant from school, is the cause of deep concern of his parents. The father is taken sick and dies, his last wish being that he might bid his son farewell, but the boy when sought at the school is off at play and arrives home only after the father's death. But the bereavement works a change in the boy's nature. At the grave he is distressed because there is no wreath for his father's grave and later, after hard study has brought him prizes in school and a wreath of honor, he carries the latter reverently to the grave and bestows it as his belated offering.

Delhi (Pathe, April 22).—Travel pictures in India never fail to furnish interest and instruction. These are among the best of their class. Among the scenes are several showing Mohammedans at worship in the great temple. One scene shows the ceremony of the sacred bath, where the film records the washing of feet, faces and teeth in the same water—somewhat disconcerting to Western ideals.

The Miners and Camille (Edison, April 22).—There are many hearty laughs in this picture comedy, which is well presented. Two miners attend a theatre where Camille is the bill, and watch the performance from a box. Their interest in the play at length becomes so intense that they leap to the stage with drawn guns, throw Armand through the scenery and overawe the protesting audience. There is a scene after the play when all parties concerned seal a treaty of peace over a lively dinner.

Ready in a Minute (Edison, April 22).—This is a happy hit-off of the lady dressing for the opera, while her escort waits in the parlor. He falls asleep and dreams that he is sleeping for many years, during which his whiskers grow to immense length and turn white. He is at length awakened and is much surprised that it has all been a dream.

The Bravest Girl in the South (Kalem, April 22).—This reviewer will confess to some regret that the Girl Spy series of releases by Kalem Company, of which this film is one, is nearing its end. It is an attractive line of stories, not distinguished by plots of any depth, but bristling with action and adventure, carried out for the most part with sufficient regard to the consistencies. As for the acting, it has improved with each release and now offers little occasion for criticism. In this story the girl spy is summoned to carry a message from one Confederate commander to another. She works her way cleverly through the Union lines and, being pursued, escapes out of one tight spot by climbing out of a window and down a roof, and finally gets safely away by the aid of a locomotive—a good old-time, wood-burning locomotive, too. She acts as fireman and the engine outstrips the Yankees, so that she reaches her destination in safety.

Her Sweet Revenge (Vitagraph, April 23).—The clean-cut comedy acting of a young woman of the Vitagraph stock company, together with fine support, makes this picture one of the notable ones of the week. The story is of the simplest, but it is rich in sentiment, most delicately conveyed, although the ending given to the story is one that hardly appeals to the sympathies. The harum-scarum girl is by far too good for the snob who eventually gets her. The girl is left an orphan and goes to the home of her aunt and uncle, two old fogy people, whom she succeeds in rejuvenating by her happy ways. In a year's time the sombre hangings of the house have given place to lighter draperies and the blessed sunshine has been let in. The old people have a son, who is studying to be a parson, and he is vastly shocked on his first visit home at the girl's antics. A year later when he returns he writes that he hopes she has reformed and, seeing his letter, she plans to have her revenge. She plays with the poor chap in several delightful scenes, in which she pretends severe austerity until she has him thoroughly bewildered, when she winds up by being herself once more and accepting his love. Both her character and his falls in logic in this last development.

The Chivalrous Stranger (Pathe, April 23).—The fine acting of the Pathe players gives this story its greatest charm. Officers of a French regiment are rude to a young woman, whereat a modest old gentleman, strange to her, interferes to protect her. He turns out to be a nobleman and forces the most insulting of the officers to challenge him to a dual, which takes place with swords. The officer is promptly wounded—so promptly that the duel scene seems no duel at all.

The Storm (Pathe, April 23).—This is a scenic picture of great beauty, showing a storm at sea as observed from a rocky shore.

The Cowboy's Sweetheart (Essanay, April 23).—This Western story, beautifully photographed and rather well acted, fails to win the applause usual to Essanay dramas because the story does not ring true. Here it is: A cowboy who has been in love with a Western girl becomes infatuated with a new arrival from the East and breaks off his former engagement. A rival cowboy learns that the Eastern woman is married, and he tells the Western girl, who mounts and rides to her rival's home to beg her to give up her victim. The latter consents after she learns that the Western girl knows of the Eastern marriage. Instead now of telling the infatuated cowboy that she is married, she proceeds to act like a "bad woman," as we are told in a sub-title, in order to disgust him. It has the desired effect and the cowboy goes back to his first love, who receives him with open arms.

St. Elmo (Vitagraph, April 23).—The Vitagraph producers have succeeded in this film in "getting over" the true sentiment of the story of St. Elmo, in a most effective manner. The betrayal of St. Elmo's love and the duel are admirably shown, followed by the adoption by St. Elmo's mother of the girl Edna, who had seen the duel and knew St. Elmo's hands to be stained with blood. St. Elmo's return home, changed in character to a heartless brute, his love for Edna and her refusal of his love, while preserving her word to him, are clearly brought out, followed by her return some years later, a famous writer, to find St. Elmo regenerated and worthy of her affection. The picture is destined to attract much favorable attention.

Judith and Holofernes (Gaumont, April 23).—This film is another of the notable Gaumont biblical series, presented with elaborate settings and finished acting. The well known story of how Judith entered the camp of the captain of Nebuchadnezzar's army, beguiled him by her wit and beauty and succeeded in slaying him to the joy and relief of the Hebrews is clearly told.

Reviews of Independent Films

One of the chief releases of the Independents last week was a film which was ambiguously announced to give the impression that it showed views of Colonel Roosevelt in Africa. It proved to be a series of African pictures, rather dim in photography, showing a number of African scenes but no hint of the ex-President and no probability that any of the actual country he traversed was included. At the end of the film is a picture of Colonel Roosevelt said to have been taken at Messina. The avidity with which certain Independent partisans have seized upon this film to brag of their enterprise and the palpable deception practiced on the public are not to the credit of the perpetrators. It is to be sincerely regretted that any of them have been led into taking a position so false. A review of the film will be found in THE MIRROR'S vaudeville department.

In War Time (Imp., April 18).—This release is another failure to realize the good reputation which the "Imp." people had attained in the production of higher class pictures. It is a failure because it lacks seriously that first qualification of a motion picture—clearness. The film conveys only the vaguest idea of a story, and one is obliged to read up the bulletin to be able to make out what it is all about. Unfortunately, picture patrons are not supplied with bulletins. Since the film tells no story that can be read, it will be of no service to tell the story in this review. The most that can be made of it is that a girl with two lovers marries the least worthy one, who turns to drink. The other chap later turns up as a message bearer for the Confederate Army and passes the night at the house, the husband stealing the message and leaving a blank envelope in its place. Then the message bearer goes to some camp, the husband to another camp (or is it the same camp?), and the wife follows along, being captured by somebody and being rescued. Toward the end of the story the messenger is about to marry the girl, believing the husband dead; but the husband turns up very much alive and drunk. The thing is straightened out by his demise in a fit of "snakes."

The Husband's Mistake (Bison, April 19).—In this film the Bison people have attempted to give us society drama, and have done fairly well, considering that the story is neither as clever nor as logical as it might be. A man and wife at home one evening have a gentleman caller. The husband is called away and the wife and the caller play cards for a kiss—truly an accommodating lady. She loses, the kiss is given, and her little daughter sees the act. Then a burglar enters an upper room and the man goes to throw him out, the wife tagging along and swooning in the man's arms. He is carrying her back to the parlor when hubby comes in and observes the situation, being helped out in his conjectures by the child's story. The wife is then banished, the child takes sick, and the wife comes back as nurse. The other man is now obliging enough to die and on his deathbed write to the husband that the wife is innocent. Result—forgiveness.

The Cowboy and the Lieutenant (Nestor, April 20).—Cowboys, soldiers, and a Western story are again very unwisely pictured in New Jersey woods, and to make the film even more unsatisfactory the plot is nonsense and the acting indifferent. There are a number of meaningless battle scenes between Indians and soldiers, so badly produced as to give no idea of what bearing they have on the story. Stripped of these scenes, the plot appears to be the marriage of a Western girl to an army officer, her previous cowboy lover telling him "beware!" The officer is reported dead, the girl marries the cowboy and then the officer returns with his head tied up. But as he goes away again and gets himself killed by the redskins, no harm is done to the girl's future happiness. A little money invested in good stories and a careful attempt to tell the stories with intelligent clearness amidst surroundings that are appropriate to the theme would help the Nestor people accomplish something. This film is a waste of good raw material.

The Maelstrom (Imp., April 20).—This film averages well for an "Imp" production, the acting being good and the story having considerable strength. The maelstrom is the stock exchange, where a white-haired broker loses his fortune. He has a young wife, on whom he has lavished unlimited cash for jewels. Her love has been cold and she has been allowing herself to be lured away by a young man, but when she learns of her husband's impending ruin she has her jewels pawned and the money hurried to him. With this help he regains his fortune. When he finds that the timely aid has come from his wife there is a pretty scene, in which he realizes that, of more value than the wealth, he has won her love.

Her Battle for Existence (Thanhouser, April 22).—A number of overdrawn and inconsistent incidents in this film story do not rob it of its interesting strength. The acting is good and the scenic backgrounds appropriate. A young woman whose father loses all his wealth and kills himself is deserted by her cold-blooded fiance and compelled to make her own living. Strangely enough, having been a bird of fashion, she knows stenography and typewriting, but the job she gets is at once lost because her employer gets "fresh." Then she tries clerking in a store and is discharged for sitting down. Service as a maid leads to no better results, as the fellow who had insulted her as a stenographer, denounces her to her mistress, and she is again discharged. She now attempts suicide and turns on the gas, but a former sweetheart, who has read of her father's failure and suicide, arrives in good time from the Klondike with a belt full of gold, and knowing by instinct where to find her arrives in time to burst open the door and save her. She is unconscious from the gas, but those who enter the room appear not to be affected by it. When she recovers she falls into his arms.

Adventures of a Cowpuncher (Bison, April 22).—Is it not possible that the deluge of cowboy pictures we have been having from so many producers, licensed and unlicensed, has about worn out this field? At any rate, this

ESSANAY FILMS

Another Excellent Western Feature!

Release of Saturday, April 30

"A VEIN OF GOLD"

A story of intense human appeal. A young convict in a Western penitentiary is given a ticket of leave to visit his sick mother. Under the stress of circumstances he resorts to robbery to secure funds to save his mother's life. He returns to the penitentiary, serves his time, goes prospecting and strikes it rich. He then finds opportunity to return the money he stole, which comes at a crucial and dramatic moment, when the man he robbed is about to be turned out of house and home, under the pressure of a cruel mortgage holder. The ex-convict pays the debt, makes his confession and receives both the forgiveness and thanks of the unfortunate man.

(Length, approx., 1,000 feet.)

Don't Miss It.

Our Famous full reel Comedy films are attracting world-wide attention. Here is another HIT:

Release of Wednesday, May 4

"THE STOLEN FORTUNE"

Our latest full reel Comedy film, superbly acted, exquisitely photographed. An unusually funny story.

On the strength of falling heir to an immense fortune, Dick Wentworth proposes to a beautiful society girl, runs into debt, and in other ways involves himself, when he finds that the money he is heir to came to his benefactor through unscrupulous business methods. The benefactor even has the audacity to ask him to return the money to the man from whom it was stolen. He breaks the engagement and endeavors to find the rightful owner, to whom he desires to return the money, and after being nearly hounded to death by an army of fortune-hunters. In the end he learns that the money is rightfully his, that he has been the butt of a joke of his eccentric benefactor, who desired to satisfy himself that his heir was worthy of the money willed him. (Length, approx., 1,000 feet.) Don't linger—book it now!

Read the "Tomahawk" with the Essanay Guide. It will make you smile. Order Essanay Posters.

Other full reel Essanay Comedy Hits, released lately: "AN INTERRUPTED HONEYMOON," "HIS HUNTING TRIP," "THEIR SEA VOYAGE." These films are classics. Every one a feature. You can't afford to miss them.

Trade Mark

ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

SELIG'S ROOSEVELT POSTER

Reproduction of an interesting scene taken from the Roosevelt film for a one-sheet lithograph poster issued by the Selig Polyscope Company.

film appears not to have the attractive elements which formerly served to make the most economical of Western pictures go. The story is somewhat like others that have gone before. There is the American cowboy and the Mexican heavy and the girl beloved by both. The American is banished from the ranch, and the girl is captured by the Mexican and taken to a cabin where an Indian girl (wearing corsets) sees her and tells the American who rescues her. There is some good riding and plenty of action, but some of the incidents lack plausibility, especially the cloth door of the cabin.

DEATH OF LE ROY CARLETON.

Prominent with Lyman Howe as an "Imitator" for Motion Picture Exhibition.

This touching tribute to the late Le Roy Carleton, of Lyman Howe's companies, was received from a representative of Mr. Howe too late for publication in last week's Miscellaneous, for which it was intended:

"Le Roy Carleton, thirty years old, one of the most gifted and versatile imitators of the animated pictures presented by Lyman H. Howe, died at Greenfield, Mass., on Wednesday, April 18, from blood poisoning. He became a member of Mr. Howe's company eight years ago, and at once showed remarkable ability in infusing life and realism in every scene and incident depicted on the screen. Endowed with unusual and natural imitative ability, he was peculiarly fitted for the many, varied and exacting roles he played in the otherwise silent drama. His native wit and ingenuity enabled him to recognize the possibilities of imparting life instantly to every picture, and this originality, combined with his rare skill in imitations, made him distinctly a master in his chosen profession. Everywhere his work commanded the admiration of the press and public. Managers and attaches who saw him work behind the scenes recognized in him a real artist—or rather, truly a genius in the art of illusion. His career was full of promise and his death is lamented by a legion of friends throughout the theatrical profession. He had a kind, generous nature and uniformly radiated cheerfulness among all his associates. He was loved and esteemed most by those who knew him best. His kind words, his genial smile, his warm grasp of the hand, his happiness and diligence in his work will all be memories that will be cherished long by all who knew him."

INSPECTION IN WASHINGTON.

Following an inspection of the moving picture theatres of Washington made by the District Electrical Engineer, the Commissioners have forwarded a bill to Congress, providing for the creation of an inspector of the machines used in these places of amusement, the authorities declaring in their communication, accompanying the bill, that the existing conditions of moving picture shows is extremely dangerous, and a menace to public safety, through carelessness of the operators, who need closer scrutiny in the discharge of their duties.

ESSANAY NOTES.

The Essanay release for May 4, The Stolen Fortune, is the fourth of a series of big comedy films, the first of which was An Interrupted Honeymoon.

G. M. Anderson and his Western picture crew are producing a number of important Western pictures.

Martha Spier, the new Essanay leading woman, had her first experience in motion picture posing last week, appearing in a big dramatic film soon to be announced.

JANE EYRE BY THANHOUSER.

The Thanhouser Company will release Jane Eyre May 6, and it is said to be unusually well done. Marie Pilnn is cast for the leading part, supported by Gloria Gallon, Frank Crane, Martin Faust, Charles Compton, and Amelia Barleen.

LICENSED FILM RELEASES.

April 25	(Biograph)	The Way of the World. Drama	950 ft.
" 25	(Pathe)	The Parisian. Realistic	666 "
" 25	(Pathe)	Venice. Scenic	295 "
" 25	(Selig)	Mr. Mix at the Mardi Gras. Comedy	1000 "
" 25	(Lubin)	A Child of the Sea. Drama	632 "
" 25	(Lubin)	On Time for Business. Comedy	280 "
" 26	(Vita.)	Through the Darkness. Drama	981 "
" 26	(Edison)	Gallagher. Drama	986 "
" 26	(Gaumont)	Paying Attention. Comedy	354 "
" 26	(Gaumont)	Solving the Puzzle. Mystery	305 "
" 26	(Gaumont)	The Potter's Wheel. Industrial	308 "
" 27	(Pathe)	The Bar-Pipe Player. Drama	577 "
" 27	(Pathe)	Jim Wants to Get Arrested. Comedy	417 "
" 27	(Essanay)	Flat for Rent. Comedy	475 "
" 27	(Essanay)	The Latest in Garters. Comedy	525 "
" 27	(Kalem)	The Sacred Turquois of the Mont. Drama	960 "
" 27	(Urban)	The Rival Miners. Drama	597 "
" 27	(Urban)	Volcanic Eruptions of Mt. Aetna. Topical	394 "
" 28	(Biograph)	Up a Tree. Comedy	981 "
" 28	(Selig)	The Angelus. Drama	1000 "
" 28	(Lubin)	Indian Blood. Drama	975 "
" 28	(Melies)	The Seal of the Church. Drama	935 "
" 29	(Pathe)	The Subterfuge. Realistic	646 "
" 29	(Pathe)	The Merry Medran's Circus Clowns. Acrobatic	346 "
" 29	(Edison)	Drowsy Dick. Officer No. 75. Comedy	200 "
" 29	(Edison)	A Yorkshire School. Drama	800 "
" 29	(Kalem)	The Love Romance of the Girl Spy. Drama	970 "
" 29	(Vita.)	The Portrait. Comedy	983 "
" 30	(Pathe)	Bud's Escapade. Comedy	371 "
" 30	(Pathe)	Deep Sea Fishing. Scenic	622 "
" 30	(Essanay)	A Vein of Gold. Drama	1000 "
" 30	(Vita.)	The Minotaur. Drama	983 "
" 30	(Gaumont)	The Captain of the Guard. Drama	518 "
" 30	(Gaumont)	The Chess Box. Comedy	453 "
May 2	(Biograph)	The Gold Seekers. Drama	976 "
" 2	(Pathe)	Only a Faded Flower. Drama	613 "
" 2	(Pathe)	Picturesque Pyranees. Scenic	397 "
" 2	(Selig)	The Cowboy Girls	1000 "
" 2	(Lubin)	The Master Mechanic. Drama	594 "
" 2	(Lubin)	Mrs. Nosey. Comedy	382 "
" 5	(Vita.)	The Lost Trial. Drama	972 "
" 3	(Edison)	Cigarette Maker of Seville	998 "
" 3	(Gaumont)	The Money Bag. Drama	610 "
" 3	(Gaumont)	The Banks of the Danube. Travelogue	381 "
" 4	(Pathe)	The Witch of the Ruins. Drama	617 "
" 4	(Pathe)	Diamond Cut Diamond. Comedy	377 "
" 4	(Essanay)	The Stolen Fortune. Comedy	1000 "
" 4	(Kalem)	Chief Blackfoot's Vindication. Drama	985 "
" 4	(Urban)	Immigrant's Progress in Canada. Scenic	400 "
" 4	(Urban)	Called to Sea. Drama	584 "
" 5	(Biograph)	The Unchanging Sea. Drama	952 "
" 5	(Selig)	Papinta	
" 5	(Lubin)	The Miner's Sweetheart. Drama	991 "
" 5	(Melies)	The Debt Repaid.	
" 6	(Pathe)	A Romantic Girl. Comedy	433 "
" 6	(Pathe)	Customs of the Buddhists in India. Educational	544 "
" 6	(Kalem)	The Ferret Hunter. Drama	845 "
" 6	(Edison)	The Senator and the Suffragettes. Comedy	635 "
" 6	(Edison)	Love and Marriage in Foster Land. Comedy	365 "
" 6	(Vita.)	One of the Finest. Drama	985 "
" 7	(Pathe)	The Cherries. Drama	574 "
" 7	(Pathe)	Medium Wanted as a Son-in-Law. Comedy	387 "
" 7	(Essanay)	The Sheriff's Sacrifice. Drama	950 "
" 7	(Vita.)	Mario's Swan Song. Drama	842 "
" 7	(Gaumont)	The Call of the Forest. Drama	571 "
" 7	(Gaumont)	Gigantic Waves. Scenic	348 "

INDEPENDENT FILM RELEASES.

Apr. 25	(Imp.)	The Power of a Smile. Drama	980 ft.
" 26	(Powers)	A Newspaper Error. Drama	980 "
" 26	(Bison)	Hazel, the Heartbreaker.	
" 26	(Bison)	Rattlesnakes	
" 27	(Nestor)	Days of '49. Drama	995 "
" 27	(Ambrosio)	A Doctor's Revenge.	
" 27	(Ambrosio)	Priest Is Learning a Handicraft	
" 28	(Imp.)	The New Shawl	
" 28	(Lux)	Artist's Child. Drama	602 "
" 28	(Lux)	Tommy and the Powder. Comedy	410 "
" 29	(Bison)	The Rescue of the Pioneer's Daughter	
" 29	(Thanhouser)	She Wanted to Marry a Hero. Comedy	
" 29	(Thanhouser)	The Cigars His Wife Bought. Comedy	
" 30	(Great Northern)	Saved from the Sultan's Sentence. Drama	
" 30	(Itala)	The Fashionable Sport.	
" 30	(Itala)	The False Friar	
May 2	(Imp.)	Two Men. Drama	985 "
" 3	(Powers)	Legally Dead. Drama	980 "

THE PATHE MOVING PICTURE MACHINE.

Pathe Freres are finding out that when Hammerstein installed a Pathe professional machine in his Victoria theatre they were getting something more than the sale of one machine. For the result has been to bring them in a constant succession of orders, which they attribute to this sale, and to the fact that Manager Jane uses the Pathe machine exclusively in his new Manhattan and Circle theatres.

EDISON NOTES.

History Repeats Itself is the new film story by Carolyn Wells to be issued May 10 by the Edison Company. Carmencita, another Edison drama, is the Townsend film for May 12.

The Mate Driver and the Garrulous Mule, another of Rex Beach's delightful Western frontier stories, will be released this month, as will also "Sisters," a dramatic production, the scenes of which were enacted in Cuba.

The Edison Company's Model "B" Kinetoscope continues to win friends along the route of their traveling representative. The demand for the machine has increased tremendously in the past three months, keeping their production extended to the limit to fill orders.

PATHE'S CLEOPATRA.

Messrs. Pathe Freres have supplied the various Licensed exchanges with a very fine large engraving of the scene showing the death of the messenger who has brought the news of Antony's defeat and exhibitors can form an excellent idea from this engraving of the magnificence and beauty of this film.

It is said that Pathe Freres spent more money on the costumes and stage settings for this film than they have on any film since the Passion Play.

A. E. SMITH'S NEW YACHT.

The launching of A. E. Smith's 98-foot yacht at the yards of the Electric Launch Company of Bayonne, N. J., April 12, was a picture of considerable moment and beauty. As the boat was gliding off the ways it was christened "Ethel May" by Mr. Smith's daughter, Ethel, while the assembled guests cheered and applauded the release.

Mr. Smith has gone to Europe to close an important deal for the Vitagraph Company.

COMING MELIES RELEASES.

The Melies releases for May are: Debt Repaid, May 5; A Race for a Bride, May 12; Speed vs. Death, May 19; Paleface Princess, May 26, all Western subjects.

VITAGRAPH COMING FEATURES.

Vitagraph releases for the first two weeks in May are as follows: The Lost Trail, May 5; One of the Finest, May 6; Mario's Swan Song, May 7; The Three Wishes, May 10; The Closed Door, May 13, and The Special Agent, May 14.

CHARLES GIRTON ILL.

Charles B. Girton, formerly stage carpenter in the studios of the Lubin Manufacturing Company, is seriously ill at the home of his father in Peoria, Ill.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Watertown, N. Y., John Ludlow purchased the Bijou April 12, and reopened 15. Licensed films from Pittsburgh Calcium Light Company, Rochester, featured, with three reels and three changes a week. Songs from Chicago Song Slide Company. Employees: Miss Plark, pianist; Nellie Tilling, songs; W. J. Ramsey, operator; E. Read, tickets; Guy Stone, doorman.

The Lyric, Elgin, Ill., had the Roosevelt African pictures on view April 18, and did a big business. The other houses at Elgin are also doing a good business.

Manager P. B. Cooper, of the Magnet, at Annapolis, Md., reports a week of good business April 18-23. The Lyric, under Manager J. F. Ebling, also had his fair share of patronage.

At Willimantic, Conn., Mr. Reeves has returned to his old position at the Bijou, and greeted large audiences all week April 18-23. The Scenic has S. R. O. all week, and the pictures shown were pronounced extra fine.

It is said that Young and Diebold will spend $15,000 in fitting up a picture house at Cedar Rapids, Iowa.

At Newport, R. I., good selections of films drew large houses at the Bijou and Star 18-23.

Howe's Travelogues opened a Summer season at the Boyd, Omaha, Neb., April 17, and is giving a magnificent scenic production. The Krug Theatre is also now under moving picture contract, and an attractive programme is being given with change weekly.

The Princess Theatre and Volk's Theatorium, the two picture houses at Bellefontaine, Ohio, are both enjoying nice business. Manager Volk is giving his patrons an extra attraction in connection with the regular pictures and songs in Professor and Madame Haney April 18-23, with their Paris and London costume act; an excellent attraction.

Mac Mantell, of Mt. Carmel, is pleasing crowds at Kaier's in illustrated songs. At Mahanoy City, Pa., New Palace opened April 16 to a big business, which continued. House is a beauty of its kind and well equipped. This makes four picture houses bidding for business in Mahanoy City. As an attraction drawings are held twice nightly at two of the houses for cash and household prizes. Quirk's Pleasure Parlors added new electrical front this week, which greatly beautifies entrance and lobby.

The Palace at Alpena, Mich. (Charles Riebel), had a formal opening of their enlarged theatre on April 6. The Palace is now the largest house in the city, having a seating capacity of 585, a large stage and three dressing rooms. The Citizens' Band full orchestra furnished the music between the reels. Mr. Riebel sang the

At Hamaqua, Pa., Manager Chris Patterson, of the Family, offered Kolb and Miller, German comedians, and talking pictures to good business April 18-23. Fred Anger's songs, in addition to the regular bill at Kline's Liberty Theatre, drew good houses and pleased April 18-23. Illustrated song. As a special feature a duet was sung by Mr. Riebel and Frank Rousseau, and they made a hit with the large crowds that attended that evening. The attendance was so large tha about 500 were refused admission. This house is doing excellent business. The Royal (Joseph Ayotte) is doing good business. The films shown in this house are mostly wild West and Indian films, and a comedy now and then. Theb best feature of this house is the singing of Ada Hyot and Ralph Michaud. Both are very good and know how to make the best out of an illustrated song. Every Saturday the team of Hill Brothers, comedy singers and dancers, please the large crowds. The Majestic (W. H. Hall) is also doing fine. Mr. Hall is always thinking up something new to please his patrons. Mr. Hall is a good singer, and sings most all of the songs. Miss Jewell also sings illustrated songs and she is very good. Mr. Hall has engaged Mr. Frank Rousseau as a special attraction. Mr. Rousseau knows how to handle a coon rag song and has made a big hit with the large crowds that attend this house. Mr. Rousseau is a good attraction and a business getter. The moving picture business in Alpena is exceptionally good.

VAUDEVILLE POSTSCRIPT.

AMONG AGENTS AND PRODUCERS.

Frank Sheridan will open at Trenton, N. J., May 2, in The Derelict, by James Horan, which made such a hit upon its recent tryout at South Norwalk, Conn.

Kathleen Clifford, who is under the management of Allison and Sanger, is appearing this week at the Wharburton Theatre, Yonkers, N. Y., in her latest offering.

Ellen Tate has joined The Barn Dance and is playing the part of the country girl. The act is at the Hudson Theatre, Union Hill, N. J., this week.

Louis Pincus has moved his offices from the Longacre Building to the Galety Theatre Building. For the past seasons he has been the New York representative of the Pantages Circuit, with his office in the Pat Casey Agency.

George Spink was scheduled to open with the Barn Dance at the Hudson Theatre, Union Hill, yesterday, April 25.

Joe Keno announces that he may shortly put on a new girl act to be entitled The Manicure Girls.

M. S. Bentham has taken over the booking management of Gus Edward's acts for the next three years. He will in all likelihood send the School Boys and Girls and the Blonde Typewriters over to London this Summer.

Arnold Daly is scheduled to return to the vaudeville stage on May 9, presenting a condensed version of How He Lied to Her Husband. He will play about four to six weeks of variety time under the booking direction of M. S. Bentham.

Jean Ward is preparing a novelty song for her single act, which, if it works out as planned, will be one of the most sensational and pleasing numbers seen on the vaudeville stage in many months. Miss Ward is playing Philadelphia this week, with two more out-of-town weeks to follow prior to her return to the metropolis.

Jack Freeman and Billy Dunham have been booked over the Orpheum Circuit by Martin M. Sampter, opening on Sunday, May 1, at Cincinnati. These clever singing comedians are sure to more than hold their own out West.

Edwards, Murray and Tierney, presenting Twenty Minutes in a Bathskeller, are one of the big hits of the year. All possessing good voices and knowing how to "put character songs over" is the secret of their immediate success. The act is well dressed and the appearance alone is a drawing. At the Victoria on Sunday night the act came very near "stopping the show."

Helena Frederick opened at the Fifth Avenue yesterday in her new singing act, entitled Chocolates. She is supported by seven girls.

A Deceiver Deceived, or A Battle of Wits, is the title of a one-act comedy sketch which Nevins and Tanner have recently acquired from the author, Bruce Ringdle. The act is said to be a splendid vehicle for the display of the exceptional comedy talents of this team.

Charles Berton, the general musical director for the Jesse L. Lasky attractions, announces that he has opened a studio for the development and cultivation of the voice. Mr. Berton has been with Mr. Lasky for four years and in that time, in addition to coaching all the candidates for the various productions put out by that office, has found time to give instruction to a small group of singers.

VAUDEVILLE JOTTINGS

When it was learned that Edward Payson Weston was expecting to pass through Palmyra, N. Y., some time on Wednesday, April 20, Manager Averill, of the Opera House, at once got in communication with his manager when the party arrived in Buffalo and secured the noted pedestrian for a lecture. The prices were advanced, but the house was packed. Palmyra was the only place Mr. Weston stopped at from Rochester to Syracuse. His lecture was given in connection with the regular Wednesday night moving picture and vaudeville performance.

The New Majestic Theatre, Bloomington, Ill., was completed and opened for business Monday, April 18, with an eight act vaudeville bill. It is considered one of the prettiest houses in Illinois, and seats 1,400. Major Max Goldberg, of Joliet, proprietor of the Castle Vaudeville house, is the owner, and Guy Martin, manager of the Castle, will manage the new house. The Castle will remain under the present management, but will be changed to a 10-cent house, presenting three vaudeville acts and moving pictures.

William T. Ramsden writes THE MIRROR that he is no longer associated with the team of Rogers and St. Clair, but is now associated with Grace Francis, of the team of Ramsden and Francis.

The Family Theatre, Hagerstown, Md. (Edward Mosart, mgr.), opened on April 18 to crowded houses and many people were turned away. Vaudeville, with a continuance of such good attractions in the future, bespeaks success for the house. Mr. Mosart also has an option on a piece of centrally located property and intends in the near future to erect an up-to-date opera house, with all modern improvements, to be devoted to vaudeville.

George Holland, clown with the Barnum and Bailey Circus, met with a peculiar accident the other day. While walking near the grounds where the show is playing in Brooklyn this week, he dropped a box of blank cartridges he was carrying, and two of them exploded. One passed through the lobe of one ear and the other through the lobe of his other ear. He was taken to the Seney Hospital, where his injuries were dressed.

Sid Baxter played Hammerstein's Victoria last week and scored a very big hit for the opening position. He does some very clever wire work, using a high wheel and a roller skating device. His wife, who by the way is an exceedingly handsome woman, assists him in the act, handling the paraphernalia and greatly adding to the attractiveness of the offering. This was the first time Mr. Baxter has played one of the larger houses in town this season, having been on the road most of the year.

It is reported that the Auditorium Theatre in Spokane, Wash., will be a vaudeville house, at least for the Summer season. If the experiment is successful it is not at all unlikely that the theatre will be permanently changed to this form of amusement, becoming a part of the Western vaudeville chain which John Cort is said to be trying to engineer at present.

Hardeen, the "Handcuff King," is playing the Plaza Music Hall this week.

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

AMERICAN MUSIC HALL.

It was a somewhat more pleasing bill than usually presented at this house which William Morris, Inc., offered last week and, although the Wednesday afternoon audience was not quite as large as has been attending of late, it was thoroughly appreciative. Three new acts were on the bill, the Orlicks, Jere Sanford and Violet McMillan (New Acts). Julian Rittings made his first reappearance in town for several weeks and his return was welcomed by a most pronounced "reception," while the applause following his act, demonstrated that he is one of the most popular artists upon the vaudeville stage at the present time. That he is an artist it is needless to repeat, and Mr. Rittings is deserving of his great success for more reasons than one. He constantly strives to improve in his work, and he is not satisfied to score with one series of impersonations, but continually adds to his repertoire. His latest creations are if anything more remarkable than any he has yet offered. He gave four characterizations, including "The Lady of Mystery," "Honeymoon in June Time," "The Days of Long Ago," and "That Spanish-American Rag." For the first he appeared in a strikingly beautiful black satin gown, with a long train, a cloak hanging from the right shoulder and trailing to the floor. The bodice was cut with a girdle effect, decollete and faced with blue, the guimpe being of lace and trimmed with sparklets, as was the cloak. A huge black hat was worn, it being trimmed with large white plumes and aigrettes. His arms were bare from the shoulders and he carried a long black staff. His second dress was of a rich blue, a lace dropskirt, fitting tightly from the shoulders in princess style. The trimmings consisted of blue ribbons and rosettes, and the skirt was of ankle length, plaited at the bottom with an applique of white lace. The sleeves were of elbow length, with silver fringe. A big, white rosette decorated the center of the bodice, and a dark wig, which hung down to his waist at the back in a long braid, completed the picture. The third was a Colonial dress of old rose, pink and white, flowered, cut decollete and of ankle length, with a white wig. With the last number the plush drops were raised and full stage was shown, with a special drop. He wore a rich Spanish costume of black, red and old gold, with a tinge of yellow, the skirt being cut in bell shape, a mantilla hanging from one shoulder, edged with black fringe. His hose and shoes were of red and he wore a red floral head dress. Al. Fields and Dave Lewis preceded Mr. Rittings, again offering The Miseries of a Hansome Cab, to the delight of all. Hal Chase is now batting the baseballs from the baseball nine in the place of Mike Donlin. On Wednesday afternoon during the rendition of "She Sells Sea Shells," the violinist at a well known "off Broadway" restaurant was recognized, when he joined in the singing of the song from the orchestra. Fred Niblo monologued for seventeen minutes in his own breezy way, telling some new stories mingled with some of his older observations on life and matrimony. He harped on the modern drama, and declared that one merely requires a disease to get on the stage nowadays, taking such plays as The Girl with the Whooping Cough as an example. He caused continuous laughter and won large rounds of applause. Taylor Granville and company were seen in The Star Bout, the snappy playlet creating as much enthusiasm as it always has, particularly the fight at the finish. The Mayvilles showed their marionette production, in which they impersonated the several characters with their own heads, the act being well liked. The Watermelon Trust again came in for its share of appreciation and the smaller comedian won favor from start to finish. Other acts included Violinsky and The Great Le Pages, jumpers. A series of Roosevelt pictures had almost nothing to do with Roosevelt, being a series of views of the African trip of Professor Boyce, the former President merely appearing in two views at the end, these being evidently attached to the original views, and poorly taken at that.

FIFTH AVENUE.

Gertude Hoffmann once again scored a huge hit when she played the Fifth Avenue last week—in fact a succession of hits. How she keeps up under what must be a fearful strain in presenting such a long series of travesty impersonations is an unsolved query to the critic, as well as to her audiences. She grows upon one, and after seeing her for the sixth or seventh time her art becomes the more impressive. In all likelihood she will some day appear as a "Broadway" star of exceptional proportions. Tom Nawn and company in When Pat Was King furnished the chief fun making vehicle, and Mr. Nawn again proved himself to be one of America's best Irish comedians. What a team Tom Nawn and Thomas J. Ryan would make! We would like to see them together, if only at some benefit, and the chances are in favor of their running away with the entire programme. Joseph Mossmeier should study the art of gesture and pose. He is handicapped by his size in the role of Shan, and, considering this defect, he passes muster quite favorably, with the exception noted. Willette Whitaker, assisted by J. Wilbur Hill, who led the orchestra and played upon the violin and banjo, whistled and sang with her from the pit, scored what amounted to a little triumph. Miss Whitaker renders Southern darkey melodies as few singers can, and her comprehension of the true negro voice is to be compared with the characterizations of the most successful artists in other lines. Her harp playing was particularly tuneful and pleasing. Mr. Hill's assistance is deserving of the highest expressions of praise, and his whistling, singing and instrumental playing helped the act in no small measure. Their appearance again proves that vaudeville audiences appreciate good music and theirs is good music, even if not of the grand opera variety. Kelly and Kent did not win much favor until the end of their act, when they did their Bowery dancing specialty, which never fails to please. The prize fight speech and the burlesque impersonation of a fighter by Miss Kent again won a big hand. De Witt, Burns and Torrence were big applause winners, their acrobatic comedy feats and eccentric dancing winning favor from the very start. El Cota xylophoned as well as heretofore, rendering his usual series of classical and popular selections to the great pleasure of all. J. C. Pope opened the bill by presented his dog Uno (New Acts).

ALHAMBRA.

There was but one new offering at the Alhambra last week, this being A. Seymour Brown and Nat D. Ayer, who were seen for the first times in their pianologue and singing act (New Acts). Lionel Barrymore, Doris Rankin and McKee Rankin again offered The White Slaver, which proved as unsavory an offering as during the first week of its presentation. Pat Rooney and Marion Bent scored one of the biggest hits of the week's vaudeville, taking all of the houses into consideration, and their skit, At the Stand, came pretty near "running away" with the bill. The business of a stage hand making a speech at the close caused no end of laughter, and the man doing the bit is deserving of a word of praise and a mention on the programme. Jack Wilson and company held the next to closing position, and as usual with them they burlesqued portions of nearly every preceding act, to the huge amusement of the big audience, which on Tuesday night laughed as but few audiences do. The Top o' th' World Dancers entertained with Kris Kringle's Dream. Vivian Ford again playing the part of the Doll Princess in commendable fashion. George Austin Moore gave his usual number of character songs, interspersing some stories in dialect between the numbers. He had a bad spot, following the intermission, and did not score much of a hit. Will Rogers closed the programme with his lariat exhibitions, assisted by Buck McNeil, the act holding the audience to the pictures, as few closing acts do. Others included the Dixie Serenaders, who had the opening position, and the Frey Twins, who were on third.

COLONIAL.

Irene Franklin, assisted by Burt Green, topped the programme here, the inimitable character singer, scoring as big a hit as she has ever done. She rendered her entire present repertoire and then was forced to sing "Red Head" as a final encore. Miss Franklin is so decidedly unexploitable in her methods and so wonderfully artistic in all that she does, that it is truly pathetic when some second rate performer endeavors to imitate her, and it is really strange that vaudeville audiences cannot seem to comprehend the imposition thrust upon them when this is done. Mr. Green appeared in Summery attire, white flannels and serge coat, his boil still assisting the act for a laughable contrast with Miss Franklin's assumption of suffering from the mumps. Billy B. Van and the Beaumont Sisters appeared until the Tuesday matinee, when Mr. Van's voice failed him, and the act dropped out of the bill, Alexander and Scott taking the place. The latter pair won marked favor on Wednesday night, particularly Mr. Alexander, who succeeded in hoodwinking a large percentage of those out front until the very close of the act, when he removed his wig. He showed two exceptionally handsome gowns and sang in his usual good voice. William H. Thompson and company repeated their former big hits with Pride of Regiment, Mr. Thompson doing as conspicuously fine character work in the role of the father as before. Fred J. Webber is deserving of more than ordinary praise for his conception of the role of the son, which he plays as ably as heretofore, while Lauretta Allen again gave a fine performance as the mother. The Victoria Four, following Irene Franklin, had a hard position, but succeeded admirably in holding their own. They sang in excellent harmony, and dressed in commendable fashion. La Titcomb closed the bill with her novel and truly beautiful equestrienne singing act. Her skill as a rider and a trainer is above the ordinary, while as a singer she is to be highly commended. Melville and Higgins were screamingly funny, as they always are, and the fourteen minutes of their act passed all too rapidly. Others included Maude Roches's Monkeys, Hyman Meyer in his pianologue, and Malia and Bart in their novelty acrobatic turn.

BRONX.

Fannie Ward, The Devil and Tom Walker, and Little Billy shared the electric sign at this house last week, it being about an even break between the three as far as the applause went. Miss Ward again presented her new sketch, An Unlucky Star, which, after the interruption of the "author" from the orchestra floor, won marked favor and closed with uproars of laughter. John B. Hymer and company repeated former big hits with The Devil and Tom Walker, Elsie Kent again being featured as Snow, while David Walters did excellent work in the role as the Devil. Little Billie sang and danced as only he can, his tiny legs and feet moving with startling rapidity, and it is needless to say that with the women folk he was voted "the cutest ever" and the big little hit of the bill. Frankie Carpenter, Jere Grady and company were seen for the first times at this house in Jimmy Barry's sketch, The Toll Bridge, which won marked favor with the Bronxites. Miss Carpenter played as enthusiastically and vivaciously as heretofore, and Mr. Grady again gave his exceptionally fine characterization of the decrepit old man. Matthews and Ashley had the next to closing position, which they held admirably, offering a couple of new songs and parodies at the end of the act. Sadie Jansell repeated her list of "impositions," together with her "impressions," the latter winning deserved favor. It is too bad (we must repeat the opinion) that she does not try something calling for originality. The Three Dumonds did not win the audience until half of their act had been gone through. They should open with a more catchy air and the comedy of the woman might better be eliminated. And why dress in boy's clothes? It does not help the act and she does not look like a boy. With a simple dress she would look much better and would lend contrast to the eccentric costumes of the two men. Bowers, Walter and Crooker closed the programme, holding the interest and winning their usual number of laughs. The Pantzer Trio had the opening position, repeating their routine of contortion and low comedy feats.

NEW KANSAS CITY HOUSE.

Kansas City's vaudeville world will have a decided shake up next season, owing to the advent into the field of the new Empress Theatre which is now building for the Sullivan-Considine circuit. The new playhouse is rapidly nearing completion and may be opened to the public about May 15. The building occupies a tract of ground 80 x 116 feet at the corner of Twelfth and McGee Streets, considered an excellent location. The seating capacity on the lower floor alone will be 1,500, with the addition of one balcony. There will be no gallery. The proscenium opening will be 34 x 27 feet, with a depth of stage of 27 feet. The building will be most attractive both inside and out, and will have double entrances on both streets. Carl Boller is the architect.

Heretofore the Orpheum people have had a monopoly on the local vaudeville business. They have several times announced that they were going to build a new theatre, and have even purchased the ground, but nothing further has been done. They now announce that their old theatre is to be extensively remodeled during the Summer season. It is stated that $25,000 will be spent in the improvements.

SUES WILLIAM HAMMERSTEIN.

James J. Davis, a negro, has brought suit against Oscar and William Hammerstein, owner and manager, respectively, of the Victoria Theatre, on two charges. The first is for $2,000, charging assault and ejectment from the theatre, and the second is for $500, charging discrimination. Mr. Davis states that on March 12 he went to the Victoria, accompanied by his wife, who had purchased two tickets for seats in the orchestra. He claims that when they arrived at the theatre they were denied the privilege of occupying these seats and were informed that they could go up in the balcony. He further alleges that they were ejected from the theatre by force.

CLEVELAND'S LATEST GRIST.

The following is the latest "grist" of acts and performers to be booked over the Cleveland Circuit: Rodgers and Pearce, Joe Hardman, Jones and Rogers, Frank Leffel's Bulletproof Lady, the Verona Trio, the Maginleys, Adeline Francis, Nan Evans, Marty, the juggler; Pete La Mar, May Wentworth, Vitali, the Fantasist; Crown Musical Duo, Kin Reed, Joseph Ferguson and company, Jenny Calef and Andrew Waldron, Hap Handy and company, Murphy and Willard, May Ward, Lew Williams and company, Royal Italian Four, Otto Rae, Al. Pisen, Willis and Krupp, Dunbar's Goats, Major Smith and Mae, Iva Donnette, Lady Carmen.

MIDGETS WILL GO A-MAYING

The company of midgets now appearing at the New York Hippodrome are to give a May party in Central Park on Saturday, May 7. The "Little People" will journey to the Fifty-ninth Street entrance in their own small equipages, and luncheon will be served in picnic fashion on the Common, according to the long time custom observed by New York's children during the month of May. The midgets will have as their guests their own director, Nicol Gerson, the stage director of the Hippodrome; R. H. Burnside, Arthur Voegtlin, the scenic producer; Manuel Klein, musical director, and John B. Fitzpatrick, manager of the Hippodrome.

MORRIS HOUSE AT OMAHA.

Although the new Morris vaudeville theatre at Omaha, Neb., will certainly be finished by June, it has been definitely decided not to open until Aug. 29, which is the date of the regular season. It is understood that the Morris attractions will come from Chicago direct to Omaha, and there is some talk of Harry Lauder leading the opening bill. C. C. Collin, who has been identified with the Shuberts, managing their Witching Hour company the past year, it is understood, will be permanent manager of the new house.

MORRIS HOUSE IN DENVER.

As announced in THE MIRROR some weeks ago, William Morris, Inc., has entered Denver, and a theatre is to be built in that city during the coming year. The house is to be located on Champa Street, between Fourteenth and Fifteenth streets, and will cost nearly $200,000. It will have a seating capacity of 1,900. Several offices will be located in the building and it is possible that the Morris people may place a Western booking office in the house.

HOMER LIND IN GRINGOIRE.

Homer Lind and company are playing the Greenpoint Theatre this week, presenting their hit, The Opera Singer, in which Adah Currie, Charles W. Wagner, and Albert Linde appear in his support. Next season Mr. Lind will again put on his production of Gringoire, the Street Singer, which scored so heavily at Keith's Theatre, Boston, in 1901, when originally produced.

VAUDEVILLE AT MURRAY HILL.

Beginning May 30, vaudeville and pictures, with a general admission price of 10 cents, will be instituted at the Murray Hill Theatre by Joseph R. Shea. Frank Rush and Rosetta Mantilla will be the headliners the first week.

PENCILED PATTER.

It's better to be only half-way successful at something worth while than to be successful at something that don't amount to anything.

Great Excitement Note.—The chorus men of The Jolly Bachelors have arranged a baseball team and they say they are ready to meet all comers. Come on, some of you K. and E. chorus girls, make up a team and play ball.

The list of young men who have made good in the theatrical business during the last few years is a long one. Some of the most notable of these are John J. Collins and George A. Gottlieb, of the Orpheum Circuit; Aaron Kessler, the "Little Big Man" of Hammerstein's; L. Wolfe Gilbert, the author who has arrived; Ambrose O'Brien, of the Wilmer and Vincent office; "Young Married" Hennessy, and Julius Rabiner, Eddie Keller's assistant. There are others, but space won't permit us to print them.

At last vaudeville has been put to a good use. Johnny Kling, the catcher of the Chicago Cubs, was fined $700 by the powers that be of the baseball world, and he went into vaudeville to get the money to pay the fine. The Government could make a lot of money by letting out some of the prisoners who are now filling up our jails and let them go in vaudeville to raise their fines. Dear old vaudeville!

It is said that Leach Cross is now going to be managed by his wife. That's nothing new, wives have been doing that for years.

The Two Pucks come to the Fifth Avenue the week of May 9, and "Papa" Puck is joyfully awaiting their arrival. He's a lucky father to have such clever children. You can't blame him if he acts proud.

Mike Donlin's show must need advertising. He's talking of playing ball again, and the dear old public are "falling" for it, too. As a press agent Mike bats over seven hundred. We think he runs second to "Hunter" Roosevelt and "Cousin" Caruso.

What's going to happen. There are no prize fighters or fight pictures at Hammerstein's this week.

Flick, the world's greatest character comedian, may play opposite Maude Adams in Chantecler. He will play the part of the wagon wheel that stands in the barn-yard. Several actors were mentioned for the part, including Ben Shaffer, but Flick was finally selected. (Pass the salt, waiter!)

Jack Don Court and Joe Whelan, "the Pitter-Patter Boys," report they are doing nicely, having been booked solid for twenty weeks.

Last week we said we thought Bridgeport, Conn., did more for vaudeville than any other town or city, New York or Chicago barred. We received a post card from some one reading as follows: "We say Ilion, N. Y. Why? Because who would get contracts if it were not for the Remington typewriter? Then what town contributes? E. W." Well, the contest is still open; send in your town.

No single act that ever appeared in New York, Harry Lauder not excepted, got as many laughs as Bert Williams is getting at Hammerstein's.

They say Jeffries is short of big men to box with. What's the matter with Sam Hodgson, Lester Mayne, Sam Ehrlich and some more of these Putnam Building heavyweights getting on the job and helping the champion out.

The Telegraph Four, Lane, Siegel, Daley and Kennedy, open in Cincinnati on May 9 on the S. & C. circuit. These boys have been doing very nicely since their organization over a year ago.

William Jennings Bryan, according to a newspaper item, has accepted a sketch of Jack Gorman's. It is not known whether he got the contracts for thirty weeks at $125 a week, per the author's advertisement. The account says Bryan will play three days in each city. After running for President three times William Jennings is about to play split weeks. One to 16 he makes good.

Fannie Wood "broke in" her single act last week, and according to reports was very successful. Miss Wood is a very clever comedienne, and it will not be long before some of the top line singles will be forced to give way to her.

A small time agent with a big head is more to be pitied than laughed at. There are one or two who have it bad.

Vaudeville now boasts of the Male Patti, the Male Melba and the Male Tetrazzini. Why not the Female Al. Jobson, or the Female Lew Dockstader? Come on, girls, get in the swim.

What city or town can boast of the "coldest" audience? We pick Newark, N. J. Send in your choice.

What Elizabeth Murray did to Madame Sherry was a shame. The Chicago papers all picked her as the real star of the piece. It takes these vaudevillians to make good.

An actor to get out of paying for the act he was making his living with took the pauper's oath in Boston two weeks ago. These kind of people make that Massachusetts law necessary. They also hurt the name of the profession.

Watch out for the Vaudeville Writers' Club. Coming soon. THOMAS J. GRAY.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

HOMER LIND

Assisted by Adah Currie, Violinist; Charles W. Wagner, Musical Director; Albert Linde, Props., in

THE OPERA SINGER

Greenpoint Theatre This Week

Gringoire, The Sweet Singer

The famous international success by Willard Holcomb and Julian Edwards will be revived NEXT SEASON as originally produced at Keith's Theatre, Boston, 1901.

Direction of Pat Casey Agency.

"STUART"

(The Male Patti)

Direction M. S. BENTHAM United Time

NEW VAUDEVILLE ACTS

FEW PRODUCTIONS WERE MADE IN THE LARGER HOUSES DURING THE WEEK.

Violet McMillan, Musical Comedy Favorite, Makes Her First Bow Before Variety Audiences—Brown and Ayer Sing and Play Some of Their Own Songs—Other Attractions.

Violet McMillan.

The latest musical comedy favorite to grace the vaudeville stage is Violet McMillan, who made her debut in the variety branch of the stage at the American Music Hall last week. Miss McMillan has a decidedly pleasing personality, and enough chic and good looks to satisfy the most blase theatregoer. But unfortunately she has either been ill advised or her own judgment as to the requirements of vaudeville is at fault, for her appearance at the Wednesday matinee was not an especially auspicious one. She handled her songs in a most capable manner, each bit of business and each word "getting over" with unmistakable clearness. Her selections, however, were not well chosen, and there was too much of a sameness about them all. Then, too, she might have made at least one costume change, which would have had a tendency to lift her act above the plane of the commonplace. Her first number was "Call Me Up Some Rainy Afternoon," it winning only a weak "hand." Then, after removing her hat, she sang "It's Back to the Bleachers for Mine," a baseball selection, which is not very tuneful and which also won but a small amount of applause. Her last won the most favor, and gave her act a closing that was commendable if not remarkable. This was an "audience" song, entitled "I Want Some One to Flirt With Me," in which she picked out certain men in the house. A "plant" in an upper box caused considerable amusement, although he overdid his assumption of nervousness and embarrassment. The act ran ten minutes.

Uno.

Uno is a tiny dog, apparently of no particular breed. Of brains, however, she has a plenty, and is one of the most clever canines yet seen upon the variety or any other stage. Her apt way of going through her series of feats reflects credit upon both herself and her master, J. C. Pope. Unlike most trained dogs, Uno works with an abandon and exuberance that is in every way pleasing, and what is best of all, she appears to be fond of her trainer. The act opened the bill at the Fifth Avenue last week, working in one, Uno first making her appearance in a tiny dress, which, upon being removed, displayed a set of feminine undergarments that, even belonging to a dog, proved "interesting" to the stern sex. We will not enumerate the articles save to mention that a Chantecler hat indicates how up-to-date a lady Uno is. She picked up different coins upon request, as well as a watch, a basket of flowers, a pipe and a newspaper; went out into the audience to receive a letter from an usher and listened to its reading with almost human interest. She helped play "The Last Rose of Summer" upon a bell, coming in with her paw at the right time as Mr. Pope rendered most of the tune on other bells. She was loudly applauded and took her bows in true professional style. Miss Uno is a success and her stay in vaudeville may only be determined by the years she remains upon Mother Earth. The fourteen minutes of her act were none too many.

Brown and Ayer.

Another pair of song producers has entered the vaudeville arena. A. Seymour Brown and Nat D. Ayer, composers of many recent hits, having chosen the stage as another vehicle for the exploitation of their talents. Judging by the manner in which they were received by the audience at the Alhambra Theatre on Tuesday night, they have not gone wrong and should win success in any house in which they appear. They call their skit Undiscovered Genius, an apt title, which does not belie their offering. They worked in one, Mr. Ayer officiating at the piano, while Mr. Brown did most of the singing and some excellent dancing. The numbers were: "When I Hear That Military Strain" (?), "I've Got a Live One Now," "I Was All Right in My Younger Days, But I'm All in Now," and "Moving Day in Jungle Town," which served as an exceptionally pleasing closing number, and which brought them back for an encore song, "I've Got Them Guessing How I Do It and Still Keep My Good Name." The act ran twenty-five minutes, including the encore, every minute passing most entertainingly.

The Orlicks.

Russian dances have become quite a vogue upon the variety stage of this country during the past year or two, and the appearance of the Two Orlicks at the American Music Hall last week goes to bear out the assertion. They opened the bill, and throughout their work, in spite of the difficult position, they were frequently applauded. In fact, at times the applause was most generous, particularly after the man had accomplished some particularly difficult feat of this peculiar type of dance. The woman came in for her share of applause, and her work was as well liked in its way as was that of her partner. The act ran about seven or eight minutes. Full stage.

Mrs. Pickett.

At Keith's, Philadelphia, last week, Mrs. La Salle Corbett Pickett, whose husband, Major-General George E. Pickett, headed that famous charge at the Battle of Gettysburg, July 3, 1864, for nearly twenty minutes detailed graphically the scenes and incidents which ended in the memorable charge. No partiality was in evidence in the recital; each side was given its share of praise for the heroism displayed. We know, as a result, more about "Pickett's charge" than we have yet been able to find in our war histories.

Jere Sanford.

The art of whistling and the art of yodling have always been recognised as higher developments of the vocal organs, and each has given much pleasure since the earliest days of man. Taken separately, each is an art in itself, while the person capable of doing both commendably is doubly gifted. Such a man is Jere Sanford, who made his metropolitan vaudeville debut at the American Music Hall last week. Mr. Sanford chooses a typical rural character as his "vehicle" for the display of his talents, appearing in the make-up and garb of a country chore boy. He worked in one, making his first entrance with a horse's bridle, which, when seated on a box down centre, he proceeded to clean and polish, whistling in a clear and well modulated series of tones as he worked. He followed this by a yodling rendition of "Sleep, Baby, Sleep," closing with a song in high falsetto. Some of his notes in this rendition were a bit nasal, otherwise it was pleasing, and he was rewarded with a generous amount of applause. His act ran seven minutes at the Wednesday matinee.

BUFFALO BILL SHOW HERE.

The Buffalo Bill Wild West and Far East Shows arrived at the Madison Square Garden on Saturday night and Sunday morning, following the leave taking of the Barnum and Bailey Circus. The show will open to-night, Tuesday, April 26, for an engagement of three weeks, this being the farewell tour of Colonel William F. Cody ("Buffalo Bill"), the founder of the organization. There are several new attractions with the company, which is said to be larger than ever.

MORRIS RETURNS HOME.

William Morris returned to New York on the steamship "Martha Washington" on April 26, accompanied by Mrs. Morris. He stated upon his arrival that he is negotiating for the booking of over seventy theatres in England, and will return in a few weeks to complete the details of the matter.

He also stated that he had arranged for the appearances over here of Sarah Bernhardt, possibly Madame Rejane, Cissie Curlette, and Mozzi Hadji, a Hungarian artist.

AMERICAN, NEWARK, CLOSED.

The American Music Hall, Newark, N. J., closed its doors April 23 because, it is claimed, the owner of the property demands an increase of $10,000 over the present rental of $25,000. It will not reopen under its present management. William Morris, Inc., have options on three separate properties in the center of the city, it is said, and one will be decided upon and a new theatre may be erected.

NEW BROOKLYN VAUDEVILLE HOUSE.

A new theatre to be devoted to vaudeville is to be built in Brooklyn at Fifth Avenue and Fourth Street by the Bryant Improvement Company. It is to be completed by October and will cost about $125,000, and will seat 1,400.

GRIFF The Jesting JUGGLER

Last week in New York, commencing MAY 2, at HAMMERSTEIN'S VICTORIA THEATRE. Come and see me. I intend to be extra funny that week, sailing for the Old Smoke May 18th, with many grateful remembrances.

JULIAN ELTINGE

Playing Morris Circuit.

MEMBER V. C. C.

THOS. J. RYAN----RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

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ORIGINAL CATCHY HUMOROUS SONGS—VIOLIN—PIANO

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"PAULINE"

The Eminent French Hypnotist

Breaking All Records. Sacramento, Cal., Week March 28th

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

BIG SUCCESS ON MORRIS TIME **CAINE and ODOM** SONG TAILORING

SUCCESSFUL WHEREVER THEY APPEAR

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

JACK FREEMAN AND BILLY DUNHAM

SINGING COMEDIANS

Open on Orpheum Circuit at the Columbia Theatre, Cincinnati, Sunday, May 1st.

Under personal direction of MARTIN SAMPTER, Gaiety Theatre Bldg., New York

AGENCY BILL IN COMMITTEE.

ALBANY, N. Y., April 23.

Assemblyman Green's bill to license and regulate theatrical employment agencies, which is generally known as the White Rats' bill, was advanced in the Assembly yesterday to a third reading, after amendments which correct several verbal errors in the original bill. It puts in a detailed provision concerning what the theatrical agents must guarantee and put before their patrons, such as showing that they have not stranded any of the companies they have engaged.

The new law will apply to all cities having such agencies, as it is made a part of the general business law relative to the licensing of employment agencies, which general law is also amended by the bill to provide that no agency or agent shall send female applicants for employment to any place without first investigating its character.

HIGH PRAISE FOR STEGER.

Few players in the same length of time have received such high expressions of praise from both the press and the public as has Julius Steger since his first entrance into the vaudeville field about three years ago. During the past season he has been playing The Way to the Heart, a dramatic gem from the pen of Ruth Comfort Mitchell, and in each city he has appeared the local critics have gone out of their way to say nice things about the offering and the star. In Denver recently "The Times" of that city made a lengthy editorial comment on the presentation and it dwelt particularly upon the high standard of the production, morally, artistically and from a dramatic viewpoint. And yet some managers claim that such offerings are "over the heads of the public." Mr. Steger is proving that such is not the case.

BALL GROUNDS FOR HIP.

During the absence of the Philadelphia Baseball Club (National League) from that city, its handsome grounds and Broad and Huntingdon streets will be occupied by the Hippodrome Company, of which James S. McCartney is president and John H. Anderson, a well-known circus man, as business-manager. A stage 40 feet wide and 50 feet deep and two show rings will be constructed. In the booking of acts the new concern will be affiliated with the United Booking office of America. There will be 10,000 seats at 10 cents each; about 6,000 at 15 cents; 5,000 at 25 cents, and all the box seats at 50 cents. The Rando Bianca of Italy, under the leadership of Sig. Tommasino, has been engaged for the season, which, it is proposed, will open on the evening of Monday, May 16.

CLEMENTS AT BRIGHTON.

Dudley Clements, treasurer of the Colonial Theatre, will again be at the Brighton Theatre this Summer, where he will take charge of the box-office. During the season just closing he has been one of the busiest treasurers in the city, and, judging by last year, he will have little rest in the Summer.

PAR ROCKAWAY THEATRE FOR SAMPTER.

Martin W. Sampter is managing the Manhattan Theatre, Far Rockaway, presenting vaudeville and motion pictures. The house has been open since the first of April and is reported to be playing to capacity. Mr. Sampter has a year's lease on the house.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.
Adams and Alden—Mary Anderson, Louisville, Ky.
American Newsboys' Quartette—Maj., Montgomery, Ala., Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., May 2-7.
Apdale's Animals—Bronx, N. Y. C.
Barnes and Crawford—Orph., Oakland, Cal.
Barnes and King—Bennett's, Ottawa, Ont., Bennett's, Montreal.
Barnes and Reming—Star, Ithaca, N. Y., 25-27, New Cortland, Cortland, 28-30, O. H., Olean, May 2-4, Bradford, Bradford, Pa., 5-7.
Barry, Edwina, and William Richards—Orph., Harrisburg, Pa.
Bersere, Jeannette and Rose—Maj., Mobile, Maj., Columbus, Ga., Maj., Montgomery, Ala., May 2-7.
BERGERE, VALERIE—Temple, Detroit, Mich., Cook's, Rochester, N. Y., May 2-7.
Boutin and Tilson—Maj., Seattle, Wash.
Bowers, Walters and Crooker—Keith's, Boston, Mass., Grand, Syracuse, N. Y., May 2-7.
Bissing, Mr. and Mrs.—Gem, Guthrie, Okla., 25-27, Bijou, El Reno, 28-30.
Bowles, Donald—Orph., St. Paul, Minn.
Bowman Bros.—K. and P. 5th Ave., N. Y. C.
Braats, Selma—Orph., Harrisburg, Pa.
Cameron, Ella—Arcade, Toledo, O.
Carmen, Helen—Wigwam, 'Frisco, Cal.
Chapin, Benjamin—Keith's, Columbus, O.
Christy and Willis—Lyric, Dayton, O.
Clayton, Una—Orph., New Orleans, La.
Clifford and Burke—Keith's, Cleveland, O.
Collins and Brown—Mission, Salt Lake City, U., Maj., Denver, Colo., May 2-7.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., 'Frisco, Cal., Orph., Oakland, Cal., May 2-7.
Cross and Josephine—Mary Anderson, Louisville, Ky., Haymarket, Chgo., Ill., May 2-7.
Cunningham and Marion—Keith's, Columbus, O.
Dagwell Sisters—New Grand, Evansville, Ind.
Daly's Country Choir—American, Chgo., Ill.
Dazie, Mlle.—Bronx, N. Y. C.
Dean, Reed and Dean—Empress, Milwaukee, Wis.
Deveau, Hubert—Maj., Birmingham, Ala.
Drew, Dorothy—Orph., Denver, Colo.
Drew, Frankie—Temple, Grand Rapids, Mich.
Dunn, Arthur—Orph., Oakland, Cal.
Dupree, Fred—K. and P. 5th Ave., N. Y. C., May 2-7.
Edwards, Murray and Tierney—Chase's, Washington, Trenton, N. J., May 2-7.
Eldon and Clifton—Lyric, Danville, Ill.
Ernests, Three—Keith's, Columbus, O.
FIELDS, W. C.—Bronx, N. Y. C., Colonial, N. Y. C., May 2-7.
Finneys, The—Shubert, Utica, N. Y.
FISHER, MR. AND MRS. PERKINS—Bijou, Winnipeg, Man., Bijou, Duluth, Minn., May 2-7.
Fentelle and Valleria—Maj., Milwaukee, Wis., Columbia, St. Louis, Mo., May 2-7.
Fredericks, Musical—Poli's, New Haven, Conn., Poli's, Springfield, Mass., May 2-7.
Gallagher, Ed.—Temple, Ft. Wayne, Ind.
Garson, Marion—Trent, Trenton, N. J.
Gilmore, Le Moyne, and Perry—Grand, Hamilton, O.
Girls from Melody Lane—Orph., Los Angeles, Cal.
Gordon, J. R., and A. J. Pickens—Maj., Chgo., Ill., Grand, Indianapolis, Ind., May 2-7.
Granville, Bernard, and Wm. P. Rogers—Bennett's, Ottawa, Can., Bennett's, Hamilton, P. Q., May 2-7.
Greatrix, Helen—Proctor's, Newark, N. J.
Green, Winifred—Imperial, Providence, R. I.
Gruber's, Max, Animals—Orph., Omaha, Neb.
Hall, E. Clayton—Orph., 'Frisco, Cal.
Hamilton, Estella B.—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., May 2-7.
Harris and Randall—Peerless, Bradford, Pa., Arcade, Niagara Falls, N. Y., May 2-7.
Hawthorne, Hilda—Poli's, Boston, Mass.
Hayden, Virginia—Alcazar, Denver, Colo., April 18-May 15.
Hayward and Hayward—Maryland, Balto., Md., May 2-7.
Herlein, Lillian—Tivoli, London, England, May 4—Indefinite.
Holdsworths, The—Sullivan's, Butte, Mont.
Holman Bros.—Maj., Bloomington, Ill.
Holman, Harry—Orph., Allentown, Pa., May 2-7.
Holt, Edwin—Orph., Oakland, Cal., Los Angeles, Los Angeles, Cal., May 2-7.
Howard and Howard Trio—Maryland, Balto., Md., May 2-7.
Howard Brothers—Hathaway's, Lowell, K. and P. 5th Ave., N. Y. C., May 2-7.
INGRAM, BEATRICE—Lyric, Dayton, O., K. and P. 5th Ave., N. Y. C., May 2-7.
Jackson, Harry and Kate—Poli's, Bridgeport, Conn., May 2-7.
Johnstons, Musical—Hammerstein's, N. Y. C., Shea's, Buffalo, N. Y., May 2-7.
Jolly, Wild—Orph., Seattle.
Jordan, Anna—Maj., Rochester, N. Y., 24-27, Colonial, Wilkinsburg, Pa., 28-30, Orph., Oil City, May 2-4, Orph., Franklin, 5-7.
Keatons, Three—Gaiety, Brooklyn, N. Y.
Kenna, Chas.—Orph., Ogden, U.
Koners Bros.—Bennett's, Hamilton, Can.
Kramer and Rose—Maj., Houston, Tex.
Lane and O'Donnell—Audit., Lynn, Mass.
LASKY'S PIANOPHIENDS—Trent, Trenton, N. J.
Lasky's at the Country Club—Shea's, Toronto, Can.
Lasky's At the Waldorf—Grand, Indianapolis, Ind.
Lasky's Imperial Musicians—Orph., Minneapolis, Minn.
Leffingwell, Nat—Mozart, Williamsport, Pa.
Leonard, Eddie—Portland, Ore.
Leslie, Bert—Orph., Des Moines, Ia.
LESTER, GREAT—Grand, Indianapolis, Ind., May 2-7.
Loraine, Oscar—Poli's, Wilkes-Barre, Pa.
Lovenberg's, Chas., La Petite Revue—Maryland, Balto., Md.
Lucas, Jimmie—Orph., Omaha, Neb., Orph., Sioux City, Ia., May 2-7.
Mack, Wilbur, and Nella Walker—Bronx, N. Y. C., Greenpoint, Bklyn., N. Y., May 2-7.
Martinette and Sylvester—Orph., Atlanta, Ga.
Mathews and Bannon—Kedzie, Chgo., Ill., Maj., Springfield, Ill., May 2-7.
McConnell Sisters—Fountain Ferry Park, Louisville, Ky., May 2-7.
McDowell, John, and Alice—Maj., Charleston, S. C., May 2-7.
Moore, Geo. Austin—Greenpoint, Bklyn., N. Y.
Merritt, Hal—Orph., Minneapolis, Minn.
Milligan, Swat—Orph., 'Frisco, Cal.

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UNA CLAYTON

Week May 9, Mobile, Ala.—Orpheum.

ED GRAY

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Millman Trio—Orph., Oakland, Orph., Los Angeles, Cal., May 2-7.
Murry, Chas., and Bar Hamilton—Orph., Lima, O.
Newell and Niblo—National, 'Frisco, Cal., May 2-7.
Nichols, Nelson and Nichols—Airdome, Chattanooga, Tenn.
Raymond, Ruby—Hammerstein's, N. Y. C.
Russell and Davis—Royal, San Antonio, Tex.
RYAN AND RICHFIELD—Orph., Portland, Ore.
Singing Girls, Three—Americans, San Francisco, Cal.
Smedley, Effie—Empire, Pittsfield, Mass.
Steger, Julius—Keith's, Cleveland, O., Colonial, N. Y. C., May 2-7.
Svengali, Great—Orph., Seattle, Wash., March 28-May 7.
TAYLOR, EVA—Grand, Indianapolis, Ind., Orph., Evansville, Ind., May 2-7.
Tempest and Sunshine—Maj., Milwaukee, Wis.
Tops, Topsey and Tops—Grand, Pittsburgh, Pa., Grand, Syracuse, N. Y., May 2-7.
Townsend, Charlotte—Trent, Trenton, N. J.
VAN, CHARLES AND FANNIE—Temple, Rochester, N. Y., Grand, Syracuse, May 2-7.
Van Hoven—Colonial, N. Y. C., Bronx, N. Y. C., May 2-7.
Voelker, Mrs. Frederick—Orph., New Orleans, La.
Walsh and Lynch—Orph., Oakland, Cal., May 2-7.
Ward, Jean—Palace, Phila., Pa.
Waterbury Bros.—Bennett's, Hamilton, Can.
Waters, Tom—Keith's, Providence, R. I., Keith's, Boston, Mass., May 2-7.
Weapd, Harry B.—Los Angeles, Los Angeles, Cal., May 2-7.
White and Simmons—Orph., St. Paul, Minn.
Whitman, Frank—National, 'Frisco, Cal.
Wild, Albert—Maj., Jacksonville, Fla.
Willard and Bond—Bijou, Duluth, Minn., Miles', Minneapolis, Minn., May 2-7.
WORLD, JOHN W., AND MINDELL KINGSTON—Poli's, Scranton, Pa., Keith's, Boston, Mass., May 2-7.
WRIGHT, HORACE, AND RENE DIETRICH — Poli's, Worcester, Mass., Poli's, Scranton, Pa., May 2-7.
Wrekoff, Fred.—New Chutes, 'Frisco, Cal.
Young, Ollie and April—Maj., Cedar Rapids, Ia.
Younger Bros.—Grand Family, Grand Forks, N. D.

JAMES MADISON

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VAUDEVILLE JOTTINGS.

Tessie La Grange, a clever little vaudeville girl, appeared at the Casino, Salt Lake City, last week, in Scotch and other characterizations and created much favorable comment.

Manager Edward Raymond, of Evansville, Ind., inaugurated Summer vaudeville at the Majestic April 17 at popular prices to crowded houses. The New Grand playing the Orpheum Circuit closes May 1 for the season.

The Majestic, Lexington, Ky., formerly a picture house, opened April 16 by Managers Ramsey and Platt as a vaudeville house, and was renamed the Star.

Poole and Bert have a new act in rehearsal, which will be seen shortly over the circuit, where they are favorites. Their dog, "Snowball," will have more than a thinking part in the new act.

Daisy Harcourt motored from Washington to New York last Sunday. She was scheduled to open at the Columbia Theatre yesterday afternoon as a feature with the burlesque attraction playing that house this week.

The Summer season of vaudeville and moving pictures will begin at the Grand, Philadelphia, on Monday afternoon, May 2.

(For other Vaudeville News see page 22.)

PRUDENTIAL VAUDEVILLE EXCH. "CLEVELAND CIRCUIT"

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PAUL GILMORE.

Above we print a picture of Paul Gilmore as he appeared this season in The Call of the North, and he can show some remarkably good box office statements for his tour in this play. Mr. Gilmore is now appearing in a revival of the play that made him a star.

Following is what the Norfolk (Va.) *Landmark* had to say of it last Sunday: "Paul Gilmore, supported by Adelaide French and a good company, presented the four-act society comedy-drama, The Mummy and the Humming Bird, at the Academy of Music twice yesterday, afternoon and night, before highly pleased audiences.

"Mr. Gilmore's impersonation of Lord Lumley, the injured husband, was a masterly piece of acting, and there were those in the audience last night who declared that he has done nothing during his entire career on the stage which stirred him half so well. In fact, if anything were needed to prove him a finished actor, it is found in his portrayal of the character of Lord Lumley. In all respects he was excellent, and greatly pleased all who had the good fortune to see him in the role."

Raleigh (N. C.) *News and Observer*: "Mr. Gilmore is worthy of the unstinted praise which critics have everywhere given him. His role is an agreeable one, but he makes it even more and goes through it with a naturalness which is refreshing. At no time does he appear to be making an effort to produce effect by his words, and his strongest speeches at the close of the play are delivered as naturally as if he were talking in the parlors of his own home. The play was originally produced in this country by John Drew, for whom Americans have such a supreme regard, but Mr. Gilmore's triumph in the part is complete, and even in comparison with Mr. Drew the present star loses no brilliancy. As a matter of fact, he is more magnetic than Mr. Drew, and altogether more pleasing.

Mr. Gilmore has not settled upon his management or play for next season. He may play a few engagements as stock star this Summer.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Three Twins, with Victor Morley and Bessie Clifford (return) 10; excellent cast; to large business. Albert Taylor co. 25.——LYRIC (Gaston Nesbritt): Walter Damrosch Orchestra 22.

MONTGOMERY.—GRAND (W. A. Matice): Season closes with The Three Twins 21.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird): Fulton Stock co. in Thelma 11-16; fair performance and business. Same co. in Amy of the Circus 18-23.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): The Old Clothes Man 20.——GRAND (Sid Easteell): De Armond Sisters in repertoire —indefinite.

CALIFORNIA.

SAN DIEGO.—GARRICK (J. M. Dodge): Prince of To-night 10, 11. By far the best musical show that has visited this city during the present season. Mr. Woodruff made friends instantly to capacity houses. Elks' Entertainment in Toodles of Holland 14-16. As the Sun Went Down 17, 18. Grace George 23. American Musical Comedy co. 24—indefinite. David Higgins in His Last Dollar 29, 30.——PICKWICK (Scott Palmer, mgr.): Kendig Stock co. in The Man on the Box 10-16; very creditable performance; good business. Love Test 17-23.——QUEEN (J. T. Donnellan): The bill shown at this house 10-16 is far above the average, and is being liberally patronized at all performances.——ITEMS: R. C. Moore, manager of the Clune interests, of Los Angeles, at this place, has resigned and is contemplating opening a house for moving pictures and light vaudeville.——The Elks' Lodge No. 168, entertainment at the Garrick was the most elaborate ever put on here and was a success from start to finish. Among those who had parts were W. H. Moore, Claude McKenzie, Frances Bridges, Leonard Coop, Martha Marquart, Paris Steele, Thomas Richardson, Ottola Nesmith, David Miller, Carl Hellstrom, Mabel Hasbrouck, Will Fox, Jessie Burbeck, Jessie Smith, Lois Andrews, Lillian Smith, Elizabeth Schnaetzel, Mrs. William McKendrick, Polly Leovy, Ethel Craigh, Francis Hammer, Elsie Lewis, Louise Leovy, Fannie Gephardt, Mizpah Cronz, Nell Hanlman, Alice Guy, Esther Anderson, Romayn Burt, Franklin Bell, Arnold Cosgrove, Leslie Gould, Rolland Hackleman, Frank Czarnowski, Charles Holliday, Arthur Gabriel, Horace Miles, W. C. Coandall, William McKendrick, Edith Kihm, Helen Bird, Josie Fox, Elizabeth Dietrick, Dorothy Hebbard, Grace Leggett, Adella Vreeland, Mae Price, Georgia Maxwell, Edith Hoff, Pearl Kynder, Crystal Kynder, Hazel Hartwell, Vera Martin, Edith Crawford, Hazel Burnham, Marie Jaeger, Marion Brown, Irma Lindsay and Sheridan Hall.

OAKLAND.—MACDONOUGH (H. H. Campbell): Lombardi Grand Opera co. 11-16; repertoire; fine stars; good co. and excellent chorus; attendance large. Otis Skinner in The Humble Servant 18-20.——LIBERTY (H. W. Bishop): Bishop's Players presented The Squaw Man 11-17; very fine production to capacity houses. Salvation Nell 18-24.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger): The Prince of To-night 14; pleased good house. The Thief 15; good co. and house. Grace George in A Woman's Way 21. American Musical Comedy co. in The Speculator 18. A Night Off 19.

MARYSVILLE.—THEATRE (F. C. Athkins): Gingerbread Man 12; fair house; good attraction. Arsullia, hypnotist, 13-15.——ITEM: Season about closed.

COLORADO.

COLORADO SPRINGS.—GRAND (S. M. Nye): C. B. Hanford in The American Lord 9 to fair business; Mr. Hanford pleasing as usual; support fair. His Last Dollar 11 to fair patronage; fairly well put on and passably pleasing. Dorothy Morton in The Widow Jones 18; received good business; star good and co. excellently balanced; voices averaged well and action good throughout. A Stubborn Cinderella 23 (return). The Merry Widow 25 (return).

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Moving pictures 11-16; had fair attendance. Higbee of Harvard, presented by Senior Class A. H. S. 19. St. Elmo canceled.——FRATERNAL HALL (Aspen Amusement Co.): Picture exhibits, to medium audiences 11-16.

LA JUNTA.—THEATRE (S. Dunkin): St. Elmo 11; co. pleased; business fair. A Stubborn Cinderella 16; good; business fairly good.

CONNECTICUT.

NEW HAVEN.—HYPERION (E. D. Eldridge): The English artist, Laurence Irving, and his wife, Mabel Hackney, were accorded a fine reception 12, when they presented The Three Daughters of Monsieur Dupont. The audience was one of the best of the season, and the work was strongly applauded. The second appearance of Madame Nazimova, this season, 14, 15, brought forth another demonstration of this actress' popularity in New Haven. Little Eyolf was the offering. Much interest and enthusiasm was evident.——GRAND (J. T. Hendricks): The old-time minstrel favorite, George Primrose, and his co. held the boards 11. Minstrelsy is not decidedly popular in New Haven, but the name of Primrose awakened many lovers of the blackface and the co.'s efforts were appreciated. Cohan's catchy play, The American Idea, with Trixie Friganza, 12-14, was the signal for an unusual outpouring of lovers theatrical, and this house did immense business. Kyrle Bellew in The Builder of Bridges 19. Ward and Vokes 21. Charles Cherry in The Spitfire 22, 23.——ITEM: Madame Sembrich will sing at Woolsey Hall, under auspices of Yale University Music Department, 29. E. J. TODD.

HARTFORD.—PARSONS' (H. C. Parsons): Arnold Daly scored a hit 14-16 in his new play, The Penalty, under the management of Cohan and Rice. The story is strongly dramatic throughout, and held the interest of good sized audiences. It deals with modern society life in the big city, with the proverbial skeleton rattling in the closet. Daly as the young hero proud of his parentage and ignorant of uncanny family secrets that are carefully guarded from him until they are revealed by unwilling circumstances at the final climax has a part well adapted to his talents. He was admirably supported by an excellent co., in which Hilda Spong stood out in great prominence in leading support in a most dramatic manner. The Soul Kiss, sans Adeline Genee, who made it famous, made its first appearance here 20 to two large audiences, who apparently enjoyed its Menhisto-Latin-Quartier atmosphere. The co. was well balanced and of good size, and the costumes and scenery adequate. Choral Club 22. Kyrle Bellew 23. Metropolitan Yiddish Stock co. 28. Henrietta Crosman 29, 30. Local attractions May 2, 3. John Drew 7.——ITEM: The Hunter-Bradford Stock co. will open its sixth season 7, presenting for the opening week Mrs. Leffingwell's Boots. This popular co., great favorite here, is assured of another successful engagement. A. DUMONT.

STAMFORD.—ALHAMBRA (Joseph d'Esterre): The Stamford Preparatory School Dramatic Club 15; presented The Private Secretary to a large and appreciative audience. It was a most ambitious effort on the part of the club and was well and ably acted. Stephen C. Sperry as Mr. Cattermole and Truman Smith as the Rev. Robert Spaulding could not be improved upon, and should they choose the stage as their profession, will certainly see Broadway from the footlights some day. Malcolm R. Pitt, Jr., as Miss Ashford, showed the true feminine instincts. Primrose's Minstrels 20.——FAMILY (Herrick and Bloom, mgrs.): Dark 18-23.——ITEMS: The amateur performance at the Alhambra 19 furnished something in the nature of a surprise. Among the volunteers was an unknown, announced to sing "River Threads Among the Gold." He was greeted with the usual reception given an amateur here, but before he got through the only sounds in the house came from the singer. This stage has heard no sweeter voice this season than that of the unknown amateur.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): Kyrle Bellew in The Builder of Bridges 14 to an appreciative audience. Ward and Vokes 20 in The Promoters had a big house. Henrietta Crosman in Sham 26. Robert M. Sherry's The Circus Chap, with Lowell Sherman, Archie Boyd, and Felix and Caire, May 2-7.——ITEM: Before next Autumn's opening two more large buildings will be completed for moving picture shows. Judged by their effect on to this time and the vagaries of bookings this season, Bridgeporters will have to go to Poli's vaudeville or "watch the shimmering reels." Not in over twenty years has this city had so few good attractions—or so few performances of any sort, for that matter. W. P. HOPKINS.

WILLIMANTIC.—A. B. S. HALL: Minstrels, by Tierney Cadets, 19; delighted a packed house. Taking part were A. McKenna, A. Ashton, J. F. Rhea, S. Connor, D. Harrington, G. Flynn, A. Welsh, John Shea, John Riley, Edward Cotter, John Carr, Harold Sheean, Oppenheimer and Grady, Ed. Pickett and co., Bill Hosmer, William Moriarty. The cadets realized good sum toward uniforming the co.

WATERBURY.—POLI'S (Harry Parsons): The American Idea 16; attracted a good sized audience. Ben-Hur 18-20; four performances, to the capacity of the house. Kyrle Bellew in A Builder of Bridges 22. Ward and Vokes 23. Henrietta Crosman in Sham 26. Fritzi Scheff in The Prima Donna 30.

NORWICH.—BROADWAY (Ira W. Jackson): Primrose's Minstrels 15 drew large audience and a very fair performance was given; the singing in the first part being particularly good; George Primrose himself was funny, as usual, in his own way. Henrietta Crosman in Sham 27. Fritzi Scheff in The Prima Donna 29.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Moving pictures 17 to good business. Kyrle Bellew in The Builder of Bridges 21. Zbyszko, champion wrestler, 22. The Soul Kiss 23.

PUTNAM.—BRADLEY (Kiehart Stinsburg): The Bostonia Ladies' Orchestra 21; small house but well pleased. George Sidney in Busy Izzy 26.

GEORGIA.

NEWNAN.—AUDITORIUM (C. L. Baker): Tempest and Sunshine 18; pleased fair business. Two Old Confederates 23. Mercer University Glee Club May 2.

MACON.—GRAND (D. G. Phillips): The Three Twins 23; brought season to a close.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Alaskan 18, 19. Cousin Kate 20, 21. Y. M. C. A. 25. Red Mill May 4, 5. Dorothy Morton 10, 11. Wise Woman and Song 12, 13. St. Elmo 16.——TURNER: Oneal Dramatic co. in The Senator's Daughters week of 11; very good production; pleased good houses.——ROZ, OAK and LYRIC: Picture shows, with good reels; all doing capacity business.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Buster Brown 14-16 delighted good business. The Flower of the Ranch 17-19 pleased much; patronage good. McIntyre and Heath in In Hayti 20. The Little Homestead 21. The Servant in the House 22, 23. The Port of Missing Men 24-27.——ITEMS: The Chamberlin-Harrington Circuit has acquired an interest in the Majestic, the contract to take effect July 1, after which date the co. will produce its plays at that theatre. House to go under management of National Amusement Co., and Henry Sandmeyer, Jr., will remain manager. The new merger will enable the theatre to have both popular and high price attractions.—S. B. Harrington is a Peorian, and will be in close touch with theatre here, while the Chamberlin-Harrington Co. and Stair and Havlin have New York offices, and can look in connection with each other.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop, Dysart and Pierce): House of a Thousand Candles 14; played by the Grace Hayward Associate Players; good, to a good business. The Norseman 12 (ushers' benefit); excellent, to good house; Grace Hayward's Players will be seen here again 20 in The Marriage of William Ashe. D'Urbano's Band (return) 23, 24. Traveling Salesman 26. Richard and Pringle's Minstrels 29.——ITEM: Next season the George Amusement co. will be known by the name of the Grace Hayward Producing co. The former co. was composed of the Three Georges, Gatts, Peck and Sackett. The new co. has these same three with Grace Hayward as a fourth member.

AURORA.—GRAND (Charles Lamb, res. mgr.): Arizona 14; good co., to fair business. Henry Miller in Her Husband's Wife 16; excellent co., to medium business; deserved capacity house. Ishmael 17; two performances, to fair business. The Flirting Princess 18. The Servant in the House 20. The Climax 21. The Little Homestead 23. A Pair of Country Kids 24. The Girl of the Golden West 30.——ITEM: E. G. Wilson, manager of The Girl from U. S. A., which closed its season at Evansville, Ind., 3, returned to his home in Aurora, Ill. He reports a very successful season.

TAYLORSVILLE.—ELKS' (Jerry Hogan): Theatrical season closed 14, with minstrel performance by local Elks, assisted by and under

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the direction of Allerton Freeman, formerly with Digby Bell and Arthur Gillespie, the song writer, of Chicago, and who was also formerly with Haverly's Minstrels. Delighted capacity house. Performance was for benefit of Woman's Missionary Society, of Taylorville, and netted them $400. Messrs. Freeman and Gillespie made big hits in black face and as premier comedians.

ROCKFORD.—GRAND (George C. Sackett): Grace Hayward co. presented Dorothy Vernon of Haddon Hall 4-9; fair business. The House of a Thousand Candles 11-16; to large houses. Harmsfoot Club of Wisconsin University presented Alpsburg 14; pleasing good house. ——MAJESTIC (Robert Sherman) Sherman Stock co. in The Village Vagabond and The Two Orphans 4-9. The Deputy Sheriff and In the Shadow of the Gallows 11-16; to fair business.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Hickman-Bessey co. 11-17 drew large and well pleased houses. Plays: The Sweetest Girl of All, A Daughter of the Ghetto, St. Elmo, The Brownsville Riot, The Burglar and the Lady, A Parisian Pearl, Mary Jane and Her Teddy Bear, A Human Slave, Annie Laurie, The Gambler, Wildfire 23. The Flower of the Ranch 24. The Lion and the Mouse May 1.

BLOOMINGTON.—CHATTERTON (F. M. Raleigh): Winninger Brothers 11-16 pleased big business. Plays: The Golden Rule, A Wooden Headed Dutchman, A Stranger in a Strange Land, Rip Van Winkle, The Gypsy's Revenge. The Servant in the House 19 pleased fair house. The Flower of the Ranch 20. The Lid Lifters 21. The Port of Missing Men 23. Winninger Brothers 25-30 (return).

DECATUR.—POWERS' GRAND OPERA HOUSE (Thomas Emsap): The Climax 11 to good house; co. good. Louis Mann in The Man Who Stood Still 15 (return) to very enthusiastic audience. Melntyre and Heath in In Hayti 21.——ITEM: Commencing 18 the Warner Stock co. will open a Summer engagement with two bills a week.

ELGIN.—OPERA HOUSE (F. W. Jencks): Arizona 15; pleased fair house; deserved much better. The Flirting Princess 19; capacity business; very well pleased. The Climax 22.——COLISEUM (C. T. Aldrich): Don Philippine and His Band 18-23; opened to good business and greatly pleased.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): House of a Thousand Candles 11; fair business; performance good. Louis Mann in The Man Who Stood Still 14 (return); very large attendance; excellent. Winninger Brothers May 1.

BEARDSTOWN.—OPERA HOUSE (W. H. Deuse): The Guy Stock co. opened 18-23 with The Cry Baby to a large house. Plays for remainder of week: Dr. Jekyll and Mr. Hyde, The Bells, The Vampire, Bar S Ranch, Father and Son, and The Manxman.

GALESBURG.—AUDITORIUM (F. B. Poyntelen): Elsie Janis in A Fair Co-Ed 13; S. R. O. Joseph M. Weber in The Climax 18; pleased big house. The Flirting Princess 22.

MATTOON.—MAJESTIC (I. F. Knechler): The Climax 12; delighted fair house.

INDIANA.

FORT WAYNE.—MAJESTIC (Rice and Blair): Preston-Brickert Stock co. 8, 9 and 9 in An Unequal Match, with daily matinees; drew well. David Warfield, matinee and evening, 9; packed houses. Preston-Brickert co. in The Frisky Mrs. Bowser 12, 13, 14 and 16 pleased good houses. John Drew in Inconstant George 11; good house. William Collier in A Lucky Star 15; drew big. Bernard Daly in Sweet Inisfallen 17; good house. Seven Days 18. Traveling Salesman 23. Shadowed by Three 24. Melntyre and Heath 25.

RICHMOND.—GENNETT (H. G. Somers): Minstrels 12, by Tenth Infantry of Fort Benjamin Harrison, Indianapolis; pleased good audience. Richmond Stock co. in The Wife 18-23; well received by good business. The Goddess of Liberty 25. Third Degree 26. Richmond Stock co. in St. Elmo 27-30.——NEW PHILIPS (O. G. Murray): Monte Carlo Girls Burlesque co. 19; fair co. and business.——ITEM: Stock co. at the Richmond is a reorganized one under direction of Preston and Brickert.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommer): Seven Days 15; good co. and house. De Wolf Hopper in A Matinee Idol 22.——AUDITORIUM (Harry G. Sommer): Danger Beone on the Trail 15; thrilled fair house and pleased. Roosevelt hunt pictures 19. Grace Van Studdiford in The Golden Butterfly 22. The Gay Hussars May 7.——INDIANA (Thomas Mote): Indiana Stock co. in Jim the Penman 17-23 to good business.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): William Collier in A Lucky Star 16; business and attraction great. The Goddess of Liberty 17, 18, with Sallie Fisher; fine; fair business. King Dodo 23, 24. Third Degree 30, May 1. Miss Patsy 2.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): Chicago Glee Club 11; fine entertainment; to a large house. Majestic Stock co. 18 in Frisky Mr. Bowser; fair co. and business.

MICHIGAN CITY.—OPERA HOUSE (Otis Dunker): Seven Days 17; pleased. Al. G. Field's Minstrels 18; drew a good house. Buster Brown 19; to good business; nice entertainment. The Servant in the House 24.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Traveling Salesman 13; to very large business and gave excellent satisfaction. Allen Stock co. 18-23. Servant in the House canceled.

EVANSVILLE.—WELLS' BIJOU (Charles E. Sweeton): The Fighting Parson 17, and matinee, pleased good houses. King Dodo 20. Meadow Brook 23. The Goddess of Liberty 24.

WABASH.—EAGLES (C. A. Holden): Sweet Inisfallen 4; pleased fair business. The Traveling Salesman 15; to fair house and pleased.

MUNCIE.—OPERA HOUSE (H. R. Wysor): Dark 11-16.——STAR (C. M. Andrews): Vaudeville 18-23; to good business.

LINTON.—GRAND (R. E. Booher): The Lid Lifters Burlesque, good co. and house. The Lyman Twins 28.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Ishmael 23. Third Degree 25.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Servant in the House 12; to good business; excellent attraction in every particular, and one of the strongest attractions that ever played the house. Martin's U. T. C. 21.——ITEMS: Large theatre parties from Dows, Ackley and other surrounding towns attended The Servant in the House here 13.—Bruce Elmore, who has been a member of the Princess Stock co. in Des Moines the past season, left 18 for Providence, R. I., to join the Albee Stock co.—Ralph Montes has succeeded Vernon Reaver as treasurer of the Princess in Des Moines. Mr. Reaver resigning to become auditor of the Yankee Robinson co., under the management of Fred Buchanan.—The season at the Foster Opera House in Des Moines is to be prolonged until June 6 this year to accommodate Mrs. Fiske in The Pillars of Society.—The Rose of the Rancho will be the last bill of the Princess Stock co. at Des Moines this season, closing on May 6, after a most phenomenal season. FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): Chase-Lister Stock co. week of 11-16; pleased good business; plays of the preceding were repeated. Donaldson Tr. St. Elmo (Grace Hayward) 23.——WATERLOO (A. J. Busby): Top o' th' World 18; pleased full house. Bailey and Austin, as well as Florence May Smith, made big hits. Field's Minstrels 19; to good business. The Royal Slave 15; fair house. The Flirting Princess 27.

DUBUQUE.—GRAND (William L. Bradley): Maxwell-Hall co. 10-16; did good business. Al. G. Field's 16; delighted two large houses. Wildfire 18; good attendance. Local 19. The Flirting Princess 23. Blanche Walsh May 4. Richard and Pringle 5. Robert Edeson 6. Willie Collier 9. Local Henrietta Crosman 21.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Ishmael 14; played to

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clever people; business light. The Climax, with Leona Watson, 16; two performances, to light business. The Great Divide 18 (return); fair business. Wildfire 22. Kid Lifters 25. The Right of Way May 5. Milwaukee German Theatrical co. 11.——ITEM: The Climax, with Leona Watson, more than pleased.

FORT DODGE.—ARMORY (William P. Dermer): Top o' th' World co. 12; to immense business; co. A1. U. T. C. 21. The Great Divide 27. The Merry Widow co. May 11. Original Georgia Minstrels 12.

ANAMOSA.—GRAND (H. W. Lohrman): Professor Mac, hypnotist, 11-16; pleased packed houses.

KANSAS.

WICHITA.—AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. 11-16 in The Rose of the Rancho and Salomy Jane; this closed their season here, which has been a success in every respect. The Great Divide 19. Blanche Walsh in The Test 23. The Right of Way 27. The Merry Widow 29.——CRAWFORD (E. L. Martling): Minneapolis Symphony Orchestra 16 delighted two good houses.——PRINCESS (L. M. Miller): Vaudeville; good bill 18-23; business good.

SALINA.—CONVENTION HALL (J. A. Kimball): Minneapolis Symphony Orchestra 18 pleased large house in afternoon; full house in the evening; bass solo by Arthur Middleton made hit of the concert; never before has Salina had such a musical treat, and are looking forward to their return.

LEAVENWORTH.—UNDER CANVAS: The American Girl 19; only fair business; too cold for tent attractions.——ITEM: Carter Gist, chief doorkeeper at the Orpheum, has thoroughly recovered from his serious illness, and is back at his usual position.

FORT SCOTT.—DAVIDSON (Harry C. Branch): The Great Divide had only fair house 11; co. one of the strongest of the season. Miss Patsy 21. Wildfire May 5. A Stubborn Cinderella 11.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Redcoat 14, 15 (auspices of D. A. R.); very good and packed houses.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman): King Dodo 19 delighted fine business; production fully up to original. Top o' th' World 20. Renfro Stock co. 18-23. Motion pictures dark nights.——ITEM: Local theatrical season will probably close with dates given above.

PARIS.—GRAND (R. S. Porter): Little Johnnie Jones 11; canceled without notice. Nelson-Walgast 18; pictures gave satisfaction to big business. Opening of regular vaudeville season 18, under Gus Sun's booking.

LEXINGTON.—OPERA HOUSE (Charles Scott): Olga Nethersole in Writing on the Wall 14, and Bapho; two good houses; co. somewhat criticised. Robert Hilliard in A Fool There Was 18; big business and great satisfaction; Henderson and Courtleigh fairly divided honors with the star.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Local Division 2, A. O. H., presented The Man Who Wins 14 to a good house. Auburn Musical Club 18; fair business. Kirk Brown Stock co. 18-23 opened to big house; excellent co. Plays: The Wife, Brown of Harvard, Under the Red Robe, Classmates, St. Elmo, Monte Cristo, Othello, The Merchant of Venice, and The Man Who Dared. Gentleman from Mississippi canceled. Havana 26. Primrose Minstrels 27. Viola Allen in The White Sister 28. Local Union Musical in Marie Rose 29.

BRUNSWICK.—TOWN HALL (H. J. Given): Gladys Klark co. 14-16; excellent co., to good houses. Plays: Klu-Klux-Klan, The Senator's Daughter, Parisian Princess, and Devil's Lane; the vaudeville between acts was excellent, and included the Great Davis, Rowley and Gay, Tommy Maskell, and Gladys Klark. Circle Cremaste 19. Saturday Club 22.

BELFAST.—OPERA HOUSE (W. J. Clifford): Belfast Band Minstrels 19, 20 (local); scored a great success.——ITEM: About $400 was realized for new uniforms.

BANGOR.—OPERA HOUSE (F. A. Owen): James T. Powers in In Havana 28. Kirk Brown co. 26-30.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Borer): Ben Greet Players 9; matinee and night; pleased fair houses; deserved better. Chauncey-Kiefer Stock co. 18-23, opened with The Young Wife and pleased crowded house; other plays: Molly Bawn, The Lost Child, East Lynne, Russian Spy, St. Elmo, Deadwood Dick, An Old Man's Darling, The Kidnapped Bride, Pretty Peggy, and Dr. Jekyll and Mr. Hyde.——FAMILY (Edward Monart): Opened 18 with vaudeville, to crowded house.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): The Pickets Stock co. 18-23 opened with St. Elmo to good business. Other plays: Hello, Bill; The Captain's Double, For a Girl's Love, Child of the Street, Moths, The Vengeance of Denice, In Nevada; fair business and co. Smart Set 29.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vaudeville and motion pictures 11-16; to good business. The Traveling Salesman 18; good co. and business. Pittsburgh Festival Orchestra 22.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke): Billie Burke in Mrs. Dot 15, 16, and matinee; excellent co.; fine business. The Soul Kiss 18, 19 (special matinee 19); fair co., to fine business. The Three Twins, with Clifford Crawford, 21-23; with fine co. and capacity houses. Ben-Hur 25-27. Commercial Travelers' Minstrel Show 29. The Man of the Hour 30. Worcester Theatre Stock co. opens in A New York Idea May 2.——FRANKLIN SQUARE (Joseph A. Mack, res. mgr.): Graustark 18-23; fair co., to good business. Montana, with Henry D. Carey, 25-30.——ITEM: It has been announced that the Poli Stock will open May 2, the opening play not being given. Among the plays to be given during the season are: An American Widow, Girls, The Call of the North, The Wolf, The Lion and the Mouse, Cameo Kirby, The County Chairman, The Melting Pot, Going Some, and others of like quality and value. This will be the first time that any of these plays have been given in stock in this city, and at popular prices.

BROCKTON.—CITY (W. B. Cross): Concert and moving pictures 17; business large. Havana 20, with James T. Powers and a large and capable co.; gave a good entertainment; fair house; play well staged and handsomely costumed; Ernest Lambert, Percy Ames, Edith Decker, Susanne Willis, and Bessie Graham deserve mention for good work. George Sidney in The Joy Riders 23 (Miss Davidson's benefit).——ITEM: Katherine Humphrey (Mae Stevenson professionally), of this city, was married to William Andrew McAleon (Andrew Mack) 19, and will make their home at Asbury Park, N. J.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Taylor Stock co., with Harry Moore as leading man, played to excellent business in Reaping the Harvest 18, The Avenger 19, From Farm to Factory 20, Red River 21, Carmen 22, The Guilty Love 23, matinee; In the Shadow of the Rockies 25. Miss Hamrick in illustrated songs.

LAWRENCE.—OPERA HOUSE (John B. Oldfield): The first booking under the new "open door" policy is James T. Powers in Havana 21, followed by Stetson's U. T. C. 22, 23, and Viola Allen in The White Sister 25.——COLONIAL (John F. Adams): The Carnival of Roses was headliner of a good bill to large houses 18-23.

NORTHAMPTON.—ACADEMY (B. L. Potter): Leigh De Lacy co. much above average; well patronized. Plays: Clothes, The Woman in the Case, The Prisoner of Zenda, The Daughters of Men, The Kreutzer Sonata, and The Three of Us. Harvard Musical Clubs 30.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billman): Mrs. Leslie Carter in Vasta Herne 15, 16; good, to poor business. Aborn Grand Opera co. in Il Trovatore 18, Faust 19, Carmen and Aida 20; very good, to much lighter business than deserved. De Wolf Hopper in A Matinee Idol 21. The Golden Butterfly 23. Elsie Janis 25.——MAJESTIC (Orin Stair): Catherine Countiss Stock co. in The Christian 17-23 delighted good business. Men and Women 24-30.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): House sold out for Al. G. Field's Greater Minstrels 20. The Whitney Brothers' Quartette Concert will close the lyceum course season 22. Daniel Boone on the Trail, with an accompaniment of wolves and Indians, 23, matinee and night. Vaudeville and moving pictures 30. Powell-Cohan Musical Comedy co. May 2-7. Our New Minster 12.

TRAVERSE CITY.—STRINDBERG'S GRAND (George B. Chaillis): The Marks Stock co. 11-16; good offerings, to fair business. Buster Brown 25. Traveling Salesman 29. Servant in the House 7.——CITY OPERA HOUSE (T. C. Wilhelm): Palmatier Sisters; fine musical concert, to poor business.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Soul Kiss 15 to very large house; good co. and gave excellent satisfaction. Powell and Cohan opened 18 for three nights' engagement in My Queen in Calico to good house and gave very good satisfaction. Traveling Salesman (return) 22. Al. H. Wilson 27.

PORT HURON.—THEATRE (Sam Hartwell): The Servant in the House 16; excellent co. and pleased. The Cattle King 17; poor business. The Soul Kiss 18 played to capacity by good co. Al. Wilson in Shamrocks 29. The Goddess of Liberty May 1.

ANN ARBOR.—WHITNEY (A. C. Abbot): Richard Carle 14 pleased big business. David Warfield 16; wonderful play, to S. R. O. Mrs. Leslie Carter 19; good, to full house. Field's Minstrels 21. Creatore's Band 30. The Golden Butterfly May 3.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): International Philharmonic Orchestra (local) 12 to good business. Texas Ranger 14; fair co. and business. Polly of the Circus 19. Buster Brown Musicals 28, 29.

KALAMAZOO.—FULLER (W. J. Donnelly): The Traveling Salesman 26, matinee and evening; good co.; fair business; particularly pleasing was the work of George M. De Vere as Julius. Grace Van Studdiford in The Golden Butterfly 23.

CALUMET.—THEATRE (John D. Cuddeby): Grace Von Studdiford 12; to S. R. O. at a premium; gave satisfaction to an appreciative audience. Polly of the Circus 16; to crowded house; pleased.

SAGINAW.—ACADEMY (C. E. Carpenter): Mrs. Leslie Carter played to good house 14; good production. The Servant in the House to fair business 15. De Wolf Hopper in A Matinee Idol 20.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): English Opera co. 17; playing A Boy Mascot; giving fair satisfaction to a good house. Lecture Course 19; giving a high class musical programme to a capacity house. Buster Brown co. 20.

FLINT.—STONE'S (Albert C. Pegg): The Servant in the House March 14 to a very large house; one of the best attractions this season. Grace Van Studdiford in The Golden Butterfly 28.

ALPENA.—TEMPLE (W. B. Roberson): Texas Ranger 18; fair co. and house.——MALTZ OPERA HOUSE (Al. McGregor): Traveling Salesman 30. The Lion and the Mouse May 13.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): John E. Young in The Money and the Girl 10; good, to good house. Al. H. Wilson in Mets in Ireland 11-13 to big houses; delighted audiences. Robert Edeson in A Man's a Man 16; excellent, to well filled houses and appreciative audiences. The Girl of the Golden West 17-19. San Francisco Opera co. 21-24. Chimes of Normandy 25, 27 (local).

WINONA.—OPERA HOUSE (O. F. Burlingame): The Girl of the Golden West 11, to a light house; deserving special mention was Myrtle Tannehill as the Girl. The Morgan Stock co. 17-24. The Norseman 28. Robert Edeson May 4.

ROCHESTER.—METROPOLITAN (J. E. Reid): Morgan Stock co. 11-16 to fair business. Plays: The Ranch King, A Southern Rose, Lost in New York, The Isle of Spice 23, A Pair of Country Kids 27.

ALBERT LEA.—BROADWAY (F. H. Mallery): Minneapolis Symphony Orchestra 11; packed house; pleased. Isle of Spice 21. St. Elmo 24.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson): The Girl of the Golden West 15; fair house. Reaping the Harvest 17; good house; pleased. The Third Degree 23.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Vaudeville 13-19; good entertainment; light business.

MISSISSIPPI.

TUPELO.—OPERA HOUSE (E. W. Armstrong): Shubert Symphony Club 28.

BILOXI.—DUKATES (Lew Rose): Vaudeville and moving pictures 11-16; fair houses.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): Al. G. Field's Minstrels 12; pleased good business. Miss Patsy 16; an excellent co. and presentation; the entire cast much above the average. Gertrude Quinlan, Frances Ring, Helen Luttrell and Laurence Wheat deserve special mention; business good. The Great Divide 23. Blanche Walsh in The Test 28.——LYCEUM (C. U. Philley): U. T. C. 10-12; pleased crowded business. The Empire Show 14-16; first class burlesque co.; handsome costumes and good chorus. Tom Mellor was a great hit in a specialty part; business good. St. Elmo 17-20. Fashion Plates 21-23.

KIRKSVILLE.—HARRINGTON (Herbert S. Swaney): The Third Degree to light business 7; good attraction. The Great Divide 16; Henry Miller's co.; business fair. Traveling Salesman 23. The Lion and the Mouse May 2; season ends.——ITEM: On June 4 Mr. Swaney and Bruce Rinaldo will open a stock co., to play the Central Missouri Airdome Time. The co. will number 12 people, and will be a first-class organization, as both the above gentlemen have had years of experience in repertoire.

JOPLIN.—THEATRE (W. W. Bray): Blanche Walsh in The Test 11; good co., to crowded house. Great Divide 14 (return); good co. and house. Gertrude Quinlan in Miss Patsy 22.——NEW CLUB THEATRE (L. F. Ballard): Dark 10-16; nothing booked.

CLINTON.—NEW BIXMAN (Carter and Gerhardt): The Great Divide 8; canceled. American Hobo 12; mediocre co. and fair business. Tempest and Sunshine 25.

HANNIBAL.—PARK (J. B. Price): Henry Miller in Her Husband's Wife 11; excellent co.; business good. The Flower of the Ranch 15; pleased fair house. As Told in the Hills 23.

JEFFERSON CITY.—JEFFERSON (Richard Asel): As Told in the Hills 14 pleased fair business. The Traveling Salesman 19; thoroughly enjoyed by good house.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): T. M. A. Second Annual Entertainment 21. Arrival of Kitty 24. Robert Mantell 26, 27. The Round Up 29, 30. Otis Skinner May 11, 12. St. Elmo 15, 16. The Gingerbread Man 21. Little Johnny Jones 22. The Prince of To-night 29, 30.——FAMILY (G. M. Crawford): Cornell Stock co. 17-23 in Ten Nights in a Barroom. The Waifs of New York 24-30.

NEBRASKA.

LINCOLN.—OLIVER (F. G. Zehrung): The Third Degree 11, 12; good, to good houses. Miss Patsy 14; excellent, to fair house. Charles B. Hanford in An American Lord 15 and The Taming of the Shrew 16; both good, to good houses. Vernon the Great 18-23.——ORPHEUM (H. E. Billings): An excellent bill 11-16; to good houses. Grigolatti's Ballet 18-23.——ITEMS: The new leading man, Mr. Sabine, and the new soubrette, Miss Berlin, were well received at the Lyric.——Dorothy Hadding and Rupert Drumm, members of the Lyric Stock co., will present the sketch with which they will enter vaudeville, for one performance at the Orpheum 19, before leaving for New York to arrange bookings.

FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Charles B. Hanford in The Old Guard and The Taming of the Shrew 12; good business and pleasing performances. The Lion and the Mouse 19; fair business; this practically closes the local season, although there may be a few loitering attractions later.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): The Great Divide 11; drew fairly well and pleased. Traveling Salesman 14; big business; every one good. Virginian 22. Lion and the Mouse 26.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Matinee Girl 13; fair co. and house. The Traveling Salesman 15; excellent performance, to S. R. O. As You Like It 20. William Krue Stock co. 23.

GRAND ISLAND.—OPERA HOUSE (H. J. Bartenbach): Charles B. Hanford and Marie Drofnah in The Taming of the Shrew 13, with curtain raiser, The Old Guard; business fair and pleased. The Lion and the Mouse 20.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): King's moving pictures 16; pleased good business matinee and night. Same 23, 28, 30.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures 21-23. Primrose's Minstrels 25. U. T. C. 26. James T. Powers in Havana 29.

BERLIN.—ALBERT (Albert Croteau): Avery Strong co. 25-27.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: One of the best performances of the season was given 14 when Charles Frohman presented Kyrie Bellew in The Builder of Bridges. The audience was large and perfectly delighted with Mr. Bellew as Thursfield, which was one of the most convincing characterizations he has ever given here. DeWitt C. Jennings also made a decided impression with Sir Henry Killick. Gladys Hanson was very fine as Dorothy Faringay. One of the important Spring productions of Cohan and Harris, The Girl in Waiting, received its premier 15, 16. The comedy is in four acts, by J. Hartley Manners, suggested by the novel of Archibald Eyre. Lauretta Taylor as Lillian Turner, the Girl, was very charming. She not only has the beauty for the part, but vivacity and acting qualities. She had her audience hypnotized every minute she was on the stage. The comedy is written in Mr. Manners' best style and will no doubt make a success when produced and will no doubt make a success when produced in New York. The scenery and furnishings were of the usual Cohan and Harris standard, which means the best that can be procured. Ward and Vokes in the musical comedy The Promoters attracted a large house 19. There is very little to the play, but it gives the two principals and Lucy Daly the opportunity of putting in most of their time on the stage. Ward and Vokes have made no change in their characters, still continuing as Harold and Percy. Miss Daly was very warmly applauded in her different songs. Charles "Sandy" Chapman has several good songs which he renders to the entire satisfaction of the audience, receiving several encores on each. Billie Burke in Mrs. Dot 23. The Servant in the House 29, 30. Madame Sembrich May 2. ALBERT C. D. WILSON.

PATERSON.—LYCEUM (F. J. Gilbert): Frederic Thompson's big scenic production, Via Wireless, thrilled the goodly numbers 18-23; the scenic effect were elaborate and drew forth many words of praise and much applause; the co. also filled the various roles in a capable manner. Hebrew Ladies' Minstrels 25-27. Beverly 25-30. Lyceum Theatre Stock co. May 2.——EMPIRE (A. M. Bruggeman): Presented the following vaudevillians 18-23 to good houses: The Magnleys, Virginia King, Charles Lee Calder and co., Pierson and Garfield, Bohemian Quintette, and Burt Earle Trio.——ITEMS: Manager Gilbert, of the Lyceum, will open a Summer season with a stock co. headed by Ralph Stuart. He proposes to present all the former Broadway successes and the opening bill will be Strongheart. The supporting co. promises to be exceptionally strong, as its members are being selected with great care. The season should be a long one.—Here's to the fellow who writes the "Dear Patron" articles on the Lyceum programme. You are all right.

BRIDGETON.—CRITERION (Ed. B. Moore): Down in Dixie 14 (local); scored a big success and much credit is due Frank Ogden Carll, who staged it. Ward and Vokes in The Promoters 18; drew capacity. Prominent in the cast were Lucy Daly, Mae Kilcoyne, Gilbertie Leacock, Lew Kelly, Charles "Sandy" Chapman, Richard Barry, Eddie Judge, John Manley and David De Wolf.

PLAINFIELD.—THEATRE (Proctor and Sanderson): Black Patti Musical Comedy co. presented A Trip to Africa 16; musical comedy in three acts prepared by John Larkins; matinee and night; fair house; Madame Sissieretta Jones, the original Black Patti, was well received as the Princess Lulu, singing with the sextette selections from the grand opera, Lucia di Lammermoor. Many of the other musical numbers were new.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore): Cole and Johnson in their musical comedy, The Red Moon, 18-23, pleased good houses. Her Son 23. Bright Eyes, with Cecil Lean and Florence Holbrook, 25-30.——SAVOY (Harry E. Browne): Mary Mannering in A Man's World 25, 26.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff): The Penalty 18-20, with Arnold Daly. The play deals with divorce; is the work of Henry C. Colwell; it is entertaining and at times thrilling, is well told, well connected and moves rapidly. Mr. Daly's part is small. However, he played it with a charm and boyishness that carried conviction. Hilda Spong as the mother, an emotional role, with strength. Others who contributed to the success by their splendid work were Dorothy Rossmore, Edna Baker, Scott Cooper, Emmett Corrigan, and Campbell Gollan. The play was well received by large houses. Louis Mann in The Man Who Stood Still played a return engagement 21-23; Mr. Mann's John Krauss has won for him deserved recognition as a character actor; the play was well produced with practically the same cast as seen here previously; the engagement was attended by good business. The Actors' Fund benefit performance was given 22. The managers of the various local theatres have been busy for the past two weeks preparing for the performance, with the result that an excellent bill was presented. The programme opened with Joseph Lanigan in a straight monologue. Mildred Holland then presented the se-

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ond act of The Triumphs of an Empress with all its scenery and costumes. Hawthorne and Burt presented their vaudeville act. Cook's contributed the entire third act of The Lion and the Mouse, with Oliver Dowd Byron and full co. Louis Mann offered a one-act play. Lizzie Raymond followed, after which came Balleclaire and Herman, acrobats. The performance netted a good sum. John Drew in Inconstant George 26, 27. Ad Club Vaudeville (local) 30.——COOK'S (F. G. Parry): The Lion and the Mouse 18-23; although seen here previously, this popular play was received with enthusiasm by large houses. Oliver Dowd Byron as the Lion dominates the entire play with his personality. His long experience as an actor enables him to make the most of every little point. Edith Barker was excellent as Shirley Rossmore. There was a capable supporting co., and the original production was used; capacity business. Jessie Bonstelle and co. in Girls 25-30.——CORINTHIAN (H. C. Jacobs): Rialto Rounders 18-23; the co. presented two farce-comedies, full of fun, good acting, handsome costumes and scenery. Sam Howe as Cohen was ably supported by Charles Raymond, Joe Ward, and others. Between the sketches a good bill of vaudeville was presented. The Merry Whirl 25-30.——ITEM: Jessie Bonstelle and co. will inaugurate a short season of stock at Cook's, opening with Clyde Fitch's Girls 25. E. G. ZIMMER.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Robinson Opera co. opened to capacity business 14 with The Belle of New York; W. F. Brown as Ichabod Bronson made good; Ardis Allsworth as Mamie Clancy kept audience in a roar; Anna Lichter as Violet possesses fine voice, and won audience at once; comedy well handled by Jack Leslie as the German Lunatic. Bessie Campbell Knowles, Lucile Reynolds, Robert Burgess, Charles Hillman, and Donald Buchanan all handled parts very capably and worthy of mention; chorus contains excellent singers and dancers, and play was excellently presented. Repeated 15, 16. The Mikado 18-20; Jack Leslie as Ko Ko kept audience in a roar; W. H. Brown was well cast as Poo Bah; Charles Hillman excellent as the Mikado; Lucile Reynolds was a captivating Yum Yum; Ardis Allsworth and Percie Judah were fine as the Maids; Bessie Campbell Knowles handled the part of Katisha excellently; The Mikado was all in all an excellent performance. Fra Diavolo 20-23. The Mascot 25-27. Weather very hot.——ITEMS: Madge Rushton, of this city, joined Robinson Opera co. 12.—The Lillian Maxwell co. left 18 for Owasso, Mich., and opened there May 1 for an indefinite engagement.—The law prohibiting children under 16 attending a theatre unless accompanied by parents or guardian is being rigidly enforced.—H. Brooks Hooper closed Temple Theatre, Carthage, and visiting here for a few days, left for Ogdensburg to manage Star Theatre in that city.—The Red Men gave ball in honor of the Home Minstrel co. 14.—K. Charles Horse, whose portrayal of Stephen in Dora Thorne is excellent, left Maxwell co. 18, and joins George Summer's co. in Hamilton, Ont.—C. P. Gilmore was in city 19 on a business trip.—Helen De Vere, leading woman of Webb Chamberlin co., which disbanded here, will play vaudeville opening at Star, Ogdensburg, 25.—Gracie Whitcher joined the Cutter Stock 21 at Piqua, Ohio. GEORGE W. KEATING.

ELMIRA.—THEATRE (Lee Norton, bus.-mgr.): The Yankee Prince delighted a large house 15; Tom Lewis, Jack Raffael, Charles King, Purnel B. Pratt, Frank Hollins, Sherman Wade, Lola Hoffman, Lila Rhodes, Mildred Elaine, and Elsie Arts contributed materially to the general excellence of the production. Thurston, the magician, 18; good house; entertaining offering. Seven Days 23. A Gentleman from Mississippi 26. Yakunin 27, 28. Lillian Russell in The First Night 29. The Gay Hussars 30.——FEDERATION: Academy Minstrels 14, 15; capacity; pleased.——ITEMS: Helene Larle, the popular prima donna of the Rorick's Theatre Opera co., of two years ago, appeared locally for one concert 21, and delighted a houseful of her friends and well-wishers.—The Beefsteak Club is anxiously awaiting the coming of Lawrence J. Anhalt, business-manager for David Warfield, who is booked for the Lyceum early in May. Mr. Anhalt is a former theatre manager and newspaper man of this city and is the founder of the Beefsteak Club, which will honor him during his stay here.—Richard Gregory, of the Armory Theatre, Binghamton, has been made stage-manager of the new Happy Hour Theatre, this city.—The Rober Stock co. is to play an all-Summer engagement at the Jefferson Theatre, Auburn.—Herbert Rudd has joined Cohan and Harris' The Girl in Waiting co. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): James Forbes' new comedy, The Commuters, 14-16 proved highly amusing to large houses; the co. was adequate. A Gentleman from Mississippi 18-23, with Thomas A. Wise and Douglas Fairbanks, was very successful; the play had the benefit of two excellent bits portrayed by Frederick Bock and E. H. Bender as Colonel Beverly Stoneman and Colonel J. D. Teller, respectively. Elks' Minstrels 27. John Drew 29, 30.——BASTABLE (S. Bastable): Thurston proved a worthy successor of Kellar 14-16, and drew well. May Irwin 22, 23. Forbes Robertson 26, 27.——ITEM: At the opening performance of A Gentleman from Mississippi 18 a crowd of Syracuse University students demanded of Douglas Fairbanks, after the first act, that he "do his stunts." After repeated demands Mr. Fairbanks, who is an ex-college athlete, responded by walking down the stairway on his hands. E. A. BRIDGMAN.

ROME.—LYRIC (Edward J. Gatley): Roberts and Little in comedy sketch, Childhood Days; the Winters Comedy Four, Louise French aerial act, and Shorty De Witt, the midget comedian, 11-13; drew full houses and gave excellent satisfaction. Phil Ott's Comedians in The Man and the Mummy and The Boston Belle 15, 16; good, to large audiences. The Four Jordans in comedy, Klausman and Donnelly, Charles and Sadie McDonald, and Nan Evans 18-20.——ITEM: Lloyd Crim, proprietor of the Grand Theatre, Ilion, has sold one-half interest to H. P. Hamlin. The new management will enlarge the theatre by putting in a new gallery with a seating capacity of 500. The stage will be enlarged, and new scenery will replace the old. It is expected to open the latter part of April with pictures and vaudeville.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and Grace Lavelle and a good co. in a fifty-minute sketch of The Toymakers 16; best ever given here to the largest house ever recorded; many turned away. Pictures and Edward Payson Weston, who is walking from San Francisco to New York, 20; packed house; Mr. Weston given great ovation. Pictures and the Rice Sisters and Danny Collins in The Messenger Boy 23. Pictures and Levison, the clown juggler, and O. Burton Buckwell, baritone soloist, 27.

COHOES.—PROCTOR'S: Vaudeville and pictures 18-23; good business to four performances daily.—NEW THEATRE: This house has again changed management and policy. In the future vaudeville and pictures will be the only attractions. On 18 the New Theatre co., of Cohoes, N. Y., filed papers of incorporation, with a capital of $10,000, paid in. Emil Dieches, Alexander Kramrath and Bertha Rogowski, all of Albany, are the directors.

SARATOGA SPRINGS.—BROADWAY (John C. Graul): The California Girls 21. Eagle Minstrels May 28.——ITEM: Mrs. John C. Graul, wife of the manager of the Broadway, has received information that she has fallen heir to $3,000,000 through the death of a relative at Budapest, Austria. Mrs. Graul will sail for Budapest on June 15 to verify her claim. The estate has been in litigation for a number of years, but is now finally settled.

PERRY.—AUDITORIUM (Max J. Andrews): The Wizard of Wiseland 10; good house; fair co. The Girl from U. S. A. 15; small house; only fair satisfaction. Florence Gear in Fluffy Ruffles 19; good house and satisfactory performance. Beverly of Graustark 25.——ITEM: Manager Andrews has arranged to put this house in the Shuberts Circuit in connection with Salamanca.

SCHENECTADY.—VAN CURLER (Charles G. McDonald): Emma Bunting and her stock co., indefinite, playing to capacity for the fifteenth consecutive week.——MOHAWK (Charles Taylor): The College Girls 21-23; good. Rialto Rounders 25-27; excellent. Business continues good.——EMPIRE (William Bock): Wine, Woman and Song 21-23; fair. The Cherry Blossoms 25-27; business fair.

UTICA.—MAJESTIC (J. O. Brooks): Majestic Stock co. pleased large business 18-23 in Old Heidelberg 18-20 and St. Elmo 21-23. Merely Mary Ann 25-27 and King and Queen of Gamblers 28-30; by same co.——SHUBERT (W. D. Fitzpatrick): Vaudeville 18-23 to good business. Headliners were: Lillian Shaw, Jewell's Manikins, and Treat's Trained Seals.

OSWEGO.—RICHARDSON (Frederick Follett): The Climax 26.——ITEM: George Loomis, assistant treasurer of the Hudson Theatre, New York city, and Frank Loomis, treasurer of the Criterion Theatre, New York, were called here to attend the funeral of their aunt, Mrs. Holland, which was held from her late home, "Garrick Villa," 19.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): Under Southern Skies 15, matinee and night; fair co. and business. Beverly 16, matinee and night; fair co. and business. Seven Days 22.——ITEM: Lillian Russell in The First Night and The House Next Door are to be here soon.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): John Drew 28. Lillian Russell 30.——BURTIS GRAND (J. N. Ross): Harcourt Comedy co. 18-23; excellent business. Season closed.——BURTIS AUDITORIUM (J. N. Ross): Madame Sembrich 20; capacity. Season closed.

LOCKPORT.—HODGE OPERA HOUSE (C. W. Evans): The Girl from the U. S. A. 15; small house. Fluffy Ruffles 18, with Florence Gear, pleased a S. R. O. house. The College Minstrels 21-23. The Climax 25. Cyclone Minstrels 27.

DANSVILLE.—OPERA HOUSE (H. Heckman): Beverly of Graustark 15 pleasing performance to S. R. O.——ITEM: Local talent have The Mayor of Tokio in preparation, and expect to present it some time in May.

CORTLAND.—THEATRE (L. M. Dillon): The Girl from Rector's 15; excellent co., to large and appreciative audience.——ITEM: Season closed. House opens 18 with Keith vaudeville and pictures for Summer season.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): The Girl of the U. S. A. 14 pleased good business. Beverly of Graustark 18, matinee and night; very good, to good business.

ONEONTA.—THEATRE (Frank Foster): Vaudeville and moving pictures continue to please crowded houses.——ITEM: Ted Ferge, pianist at this theatre, has accepted the same position at the Stone, Binghamton, N. Y.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): Vaudeville and moving pictures 18-23. William Faversham 20, 21 canceled.

LYONS.—MEMORIAL (Burt C. Ohman): Hadley's moving pictures 20; satisfied good house. The Girl from Rector's 21 pleased good house.

GENEVA.—SMITH (F. K. Hardison): Uncle David Holcomb 16. Fluffy Ruffles 22. Hadley's pictures 23. Newlyweds and Their Baby 25. Choral Society 27.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures 18-23 (except 19) to crowded houses; pleasing performance. Three Weeks 19 to good business and performance.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): Beverly 14 to full house; co. good. Ferdanant Graham Stock co. 25-30.

GLENS FALLS.—EMPIRE (J. A. Holden): Vaudeville and talking pictures drew good houses 18-23.

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NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): Graustark 14; Isabel MacGregor as Yetive, Princess of Graustark; excellent co., to large and appreciative audience. Prof. Eph. Williams' Troubadours (under canvas) 16; very good performance of the kind; to S. R. O. both performances. Paul Gilmore in The Mummy and the Humming Bird 19.

HENDERSON.—GRAND (J. S. Poythress): The Land of Nod 18; best of the season; large and highly pleased audience; every seat sold. The Floyds 26 (Lyceum course).——ITEM: This house is one of the finest in the State, with a drawing territory of at least 20,000. The management has open dates in May and would like to hear from good attractions.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington): Graustark 6; good co.; pleased. Paul Gilmore in The Mummy and the Humming Bird 12; good house; delighted. The Land of Nod 20.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): The Land of Nod 14; good co. and business. Paul Gilmore in The Mummy and the Humming Bird 16; good, to good business.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. L. Vesperman): Philip Lord as Bates in The House of a Thousand Candles 11; pleased good house.

JAMESTOWN.—OPERA HOUSE (Morris Beck): House of a Thousand Candles 12; pleased fair house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): The Great Duncan opened 18 for one week in hypnotism (except 21, when The Third Degree had the house) to fair business; the work was good, and the exhibitions of mental telepathy by Professor Duncan and his wife was certainly phenomenal. Field's Minstrels 27.——ITEMS: Manager Edward Clifford was reminded of his birthday by a shower of several hundred postcards from friends all over the country.—George McDargh and Miss Sherwood, the sensational shooters, are here for a few days' visit. Dr. P. B. Bennett, Jr., manager of the late Bennett Opera House, has returned from his Winter sojourn in Florida. WILLIAM H. McGOWN.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): The Newlyweds 14 (return); to excellent business and pleased. The return of Burr McIntosh 16, with his excellent support, in A Gentleman from Mississippi, was greeted with large business. Howe's pictures 19; fine pictures and a full house. Seven Days 21. Tom Lewis in A Yankee Prince 22. Mrs. Leslie Carter in Vasta Herne 23. J. E. Dodson in The House Next Door 25. Our New Minister 26 canceled. Rose Stahl in The Chorus Lady 27. David Warfield in The Music Master 28. The Servant in the House 29, 30 canceled. The Traveling Salesman (return) May 3. The Gay Hussars 4.——GRAND (O. L. Elsler): Montana 14-16, to good business. Bernard Daly in Sweet Innisfallen 18-20, pleased, to good business. May Irwin in Mrs. Jim 21; pleased her usual following and was very satisfactory. Monte Carlo Girls 22, 23. Chinatown Trunk Mystery 24-26. Jeff De Angelis in The Beauty Spot 28. John Vogel's Minstrels 30.——ITEM: On May 5 a season of vaudeville begins at the Colonial, with two changes of programme each week.

LIMA.—FAUROT (L. H. Cunningham): The Witch's Secret (local) drew fair house 6. Lillian Russell in The First Night 7; excellent; greatly pleased large audience, although not long ago we had Kathryn Osterman in the same piece, under the name of The Night of the Play. Vogel's Minstrels pleased two good houses 9. Keith Stock co. 11-16 drew good attendance and gave satisfaction.——ITEM: The song recital given at Memorial Hall by Madame Marcella Sembrich, assisted by Frank La Forge, under the direction of O. F. Ramsayer, of Lima, proved a rare treat to a large audience. Sembrich was in perfect voice and graciously responded to many encores, acknowledging her last song with Chopin's "Love Watches," playing her own accompaniment. The work of Mr. La Forge at the piano was a delight. In an interview Madame Sembrich complimented Lima on her beautiful Memorial Hall, saying it was one of the finest she has ever sung in. A large number from surrounding towns attended.

YOUNGSTOWN.—PARK (John Elliott): Beverly of Graustark 14 to fair house. Burr McIntosh 15 (return) to fair house. John Drew in Inconstant George 15; delighted a small audience. Yankee Prince 21. Rose Stahl in The Chorus Lady 22. Chauncey Olcott in Ragged Robin 26. J. E. Dodson in The House Next Door 27, 28. David Warfield in The Music Master 29. Henry W. Savage presents The Gray Hussars May 3.——OPERA HOUSE (James Shagrin): School Days, with Herman Timberg, to packed houses March 31-2. In Wyoming 3-5; good production, to fair houses. Strongheart delighted packed houses 6-8. The Squaw Man played to full houses 18-20. May Irwin in Mrs. Jim 21. Bernard Daly in Innisfallen 22, 23. Jefferson De Angelis in The Beauty Spot 29, 30.

DAYTON.—VICTORIA (William Sander): John Drew in Inconstant George 13; excellent; fine house. J. E. Dodson in The House Next Door 14; one of the most delightful plays of the season; capacity. German Stock co. (Cincinnati) in Tante Regina 19; pleased good audience. David Warfield in The Music Master 21. Frances Starr in The Easiest Way 28; closes season.——NATIONAL (Gill Burrows): The Arvine-Benton Stock co. 11-16 in the Heart of Maryland; a fine production; Lola Downin and Hayden Stevenson, leading woman and man, scoring; excellent houses. The Love Route 18-23; very good; business fair. St. Elmo 25-30.

BELLEFONTAINE.—GRAND (C. V. Smith): Ye Colonial Stock co. 4-16; good co. and business; extra good specialties; plays: Evils of Society, A Yale Cowboy, Tempest and Sunshine, Slaves of the Orient, Dr. Jekyll and Mr. Hyde, Peck's Bad Boy, At Sunrise, A Southern Romance, A Royal Prisoner, The Girl from the West, Beyond the Great Divide, Michael Strogoff, Lena Rivers, and Arkansas. Haslett's Big Vaudeville co. 22, 23.——ITEMS: Manager Smith is anxious to book good repertoire cos. for May, as he expects to run Summer stock.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus.-mgr.): J. E. Dodson in The House Next Door 13; Mr. Dodson was excellent; the play pleased and the support was all that could be desired; fair house. William Collier in A Lucky Star 14; gave his usual creditable presentation and pleased good patronage. J. W. Vogel's Minstrels 19 pleasing performance, to fair business. Cincinnati German Theatre co. in Tante Regina 20. David Warfield in The Music Master 22.

WARREN.—OPERA HOUSE (John J. Murray): A return date of The Three Twins resulted in a sell out 11. Brewster's Millions 14; pleased a crowded house.——ITEM: Manager John J. Murray announces that the season will close after the presentation of the Elks' Minstrels 21-23. The house will be thoroughly renovated and will reopen with vaudeville and moving pictures.

ASHTABULA.—LYCEUM (S. F. Cook): Madame Schuman-Heinck 15; programme was highly satisfactory and business excellent. The Traveling Salesman 3. Our New Minister 30, matinee and evening.——ITEM: The Graham Stock co., which closed an engagement here 16 with Ten Nights in a Barroom, played to six of the largest houses this season; the largest attendance was 15, when Camille was played.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Jack Warburton, with The Hyde Theatre Party, opened week's engagement with The Gilded Fool 18; good co.; good business. Still Water Run Deep 19 pleased packed house. Meddler 20 pleased packed house. A Scrap of Paper 21. Daniel Boone on the Trail 29. Will Culhane's Comedians May 16-28.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Barton's Minstrels 16; fair house. The Third Degree 18; fine co.; fair house. Rose Stahl in The Chorus Lady 19; drew a fine house; performance very meritorious. Lyman Howe 21. The Traveling Salesman 29.——ITEM: Barton's Minstrels disbanded here, but will reorganize and take to the road as The Girl from Macy's.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Manhattan Stock co. 11-16; good co., to good houses; plays: Little Robinson Crusoe, The Gambler's Sweetheart, The Slave Girl, The Man from Sacramento, The Prisoner of Andersonville, In the Heart of the Blue Ridge, and The Man of Mystery. The Messenger Boy 23.

PORTSMOUTH.—GRAND (F. C. Higley): The Grand Stock co., supporting Hazel Carleton, 18-23; co. and business fair; they played Monday The Road Agent, St. Elmo, and From Rags to Riches. The Top o' th' World 28.

STEUBENVILLE.—GRAND (A. M. Morley): Our New Minister 21; fair co. and business. Daniel Boone pleased good house 20. Rose Stahl in The Chorus Lady 21. The Traveling Salesman 30.

ELYRIA.—THEATRE (H. A. Dykeman): The Newlyweds and Their Baby 15; large and well pleased audience. Jimmy Rosen as the baby is a wonder. Vaudeville until 28. Rose Stahl in The Chorus Lady 29.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Brewster's Millions 14; packed house; good satisfaction. Daniel Boone on the Trail 15; pleased fair house. Graustark 5. The Servant in the House 19.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Newlyweds and Their Baby 12; pleased good house. Lyman Howe 23. Elks' Minstrels (local) 28, 29. Manhattan Stock co. May 2-7.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright): Brewster's Millions 13 pleased fair house. Ideal Burlesquers 14; poor house. Mrs. Leslie Carter 21 pleased very good house. David Warfield in The Music Master 26.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Minister's Son 18 did fair business; the attraction was good. Daniel Boone 27.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): Soul Kiss 13; performance and business good. Guy Stock co. opened 18 to fair business, with At Piney Ridge.

CIRCLEVILLE.—OPERA HOUSE (H. G. Gordon): Monte Carlo Girls 15; good business and co. Lyman Howe 29.

FINDLAY.—MAJESTIC (C. L. Gilbert): Lyman Howe 20; pleased a fair house. A Servant in the House 28.

CARROLLTON.—GRAND (Two Kemerers): Sterling Jubilee Singers 19; pleased good house. Daniel Boone 26.

PIQUA.—OPERA HOUSE (Charles H. May): The Third Degree 22; will close regular season.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup): Across the Great Divide 21.

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OKLAHOMA.

M'ALESTER.—BUSBY (A. B. Estes): Blanche Walsh 18.——MAJESTIC (A. B. Estes): Richard Mansell's co. 11-16; good business. Yama Yama Girls co. 18-23.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): Closes for season with Blanche Walsh in "The Test" 21.

CHICKASHA.—NEW STAR (Hatten and Hovey): Stanford Dodge in The Gladiator 21. Faust 22.

OREGON.

SALEM.—GRAND (John F. Cordray): Homer Davenport, cartoonist, lectured 14, 15; to well pleased audiences. Mr. Davenport was born and raised in this county, and is a great favorite here. The Gingerbread Man 22.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): For the benefit of the public playgrounds of this city a vaudeville performance was given by the younger society set 14. Every seat in the house was disposed of, and S. R. O. signs were in evidence. The array of talent was exceptionally classy, and every number was accorded well merited applause. The chorus dances were arranged by Ned Nye, of vaudeville fame, and he likewise drilled the cast and chorus. A feature was the rendition of a new composition written especially for the production by Edgar Levan, leader of the Orpheum Orchestra. A very substantial sum was realized. A production of note was that of A Gentleman from Mississippi, with Thomas A. Wise and Douglas Fairbanks as co-stars 15, 16, with matinee 16. Three large audiences were thoroughly pleased with the work of the principals, both of whom were obliged to respond to curtain calls at both evening performances. The co. was eminently satisfactory, and the play ran very smoothly. Those in the cast were Hal De Forest, Ernest Baxter, Stanhope Wheatcroft, W. J. Brady, De Witt Newing, Frederick Bock, Charles Chapelle, E. H. Bender, E. J. De Varney, George H. Palmer, Leon Baker, Donald Mackintire, Henry Gibson, Charles Johnson, Laura Butler, Ruth Shepley, Lola May, Agnes De Lane, Florence Earl, Lute Adams. The Philharmonic Band (local) delighted a large audience at their annual concert 18. The band has shown steady improvement under the direction of Professor Harry E. Fahrbach, leader of the Academy Orchestra. Paul Althouse, of this city, who sang with the chorus of the Hammerstein Opera co., was a soloist and was well received. Motion pictures of Roosevelt in Africa pleased poor house 19, which was accounted for by inclement weather. Denman Thompson's The Old Homestead played to good business in spite of continued bad weather 20. The play which has appeared on many occasions in this city still made a lasting impression on those who witnessed it and was warmly received. Edward L. Snader in the role of Joshua Whitcomb, made famous by Denman Thompson, gave the character a faithful interpretation. Fred Clare as Happy Jack was congenially cast and acted well. The others in the cast of quality were Frederick Maynard, Harry R. Webster, Earl Redding, Ernest Armour, Maggie Breyer, Anita L. Fowler, Loretta McDonald, Winifred Etheridge, Gus Kamerlee, E. F. Cochran, Jessie Graham, Charles Ingoldsby, Roy Purviance, George L. Patch, Charles H. Clarke, Margaret Boustead, Ruth Mills. A feature worthy of especial commendation was the singing of the double quartette. Thurston, the magician, played his annual engagement 21 to very good business. His audience was, as usual, mystified by his many new and original feats. George H. Evans' Honey Boy Minstrels 22. Cole and Johnson in The Red Moon. Public Playground Benefit (repeated) 26. Billie Burke in Mrs. Dot 28. Beverly 29. The Newlyweds and Their Baby 30.——ITEM: Lew (Bud) Bloom, a native of this city, appeared at the Palace in his original creation of an American tramp. Mr. Bloom is reputed to be the greatest tramp impersonator on the stage, and was greeted by crowded houses at every performance. It was his first appearance after an absence of several years from the stage.

SCRANTON.—LYCEUM (C. L. Durban): Howe's moving pictures 15, 16; excellent, to excellent business. George Evans and his Honey Boy Minstrels 21; good advance sale. The Athletic Society of the Y. M. C. A. in A Society Circus 22. Lawrence Band, 60 pieces, 23, 24. The Newlyweds and Their Baby 28. The Gay Hussars 29.——COLUMBIA (G. Nelson Teets): The Yankee Doodle Girls in A Wooden Venus and Up in the Air 18-20; co. and business excellent; Harry Seyon and Harry Hearn were the principal funmakers, and scored hits; Sadie Hunsted, Julia Seyon, and Jennie Gladstone made good. Dixon and Hearn in A Smash Up in Chinatown merit special mention. Sam T. Jack's Own co. in A Midnight Spree, Teddy in the Jungle, and Fun in a Seminary 21-23; co. and business very good; Eddie Barto and Blanche Washburn were featured and received many encores; Douglass and Washburn in Entertaining the Colonel merits special mention. Town Talk co. 25-27. The Frolicsim Lambs 28-30.——ITEMS: Madame Langendorff's Concert 25, at the Y. M. C. A. auditorium.——The Man Binvere, a political drama in three acts, by James B. Connelly, of Scranton, and Jack Drumeir, of New York, will have its premiere at the Auditorium, North End, the 25th. In the cast are George O'Donnell, John P. Murphy, J. Caffry, J. McShaffer, J. Houlihan, Ruth Buckland, Kathryn McNamara, Marie Conrad, and Kathryn Walsh. The play deals with the recent Government land frauds in Montana, and hinges on the famed Lien Land law. It possesses many commendable situations that are acceptable from a point of entertainment, as well as information. The play will be staged under the direction of James B. Connelly.——The business at the Academy, under the direction of Bert W. Howard, is steadily improving. Mr. Howard, by his genial disposition and strict business methods, has made a host of friends.——On May 2 the Rose Stock co., an organization of New York actors and actresses, will begin its Spring and Summer season at the Lyceum. The opening play will be The Christian. Joseph Byron Totten, the playwright, will be the stage-manager. Only the best plays will be given during the season.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Graustark 18; with good co. gave satisfaction to a fair house. Hattie Williams with a good co., including Ernest Lawford, Vincent Serrano, and Zelda Sears in A Maker of Men and The Girl He Couldn't Leave Behind 19; pleased a large audience. The Old Homestead 18 pleased a large house. The Lancaster Choral Society, H. S. Kirkland director, sang Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" 20 to S. R. O.; the soloists are Grace Bonner Williams, Madame Allen Lakin, Lambert Murphy, and Willard Flint. The work of the Boston Festival Orchestra was greatly appreciated. The Moulin Rouge Girls Burlesque co. 21 gave a fair performance to a small house. Thurston, the magician, 22. The Servant in the House 25. Billie Burke in Mrs. Dot 26.——ITEMS: Louise Safford, after the closing of Brewster's Millions 16, spent a pleasant week here among friends.——Donald MacDonald entertained a number of friends at dinner at Hotel Wheatland 20.——Bradley Martin, a former Lancastrian, appeared with great success at the Family 18-23.

ALLENTOWN.—LYRIC (W. B. Worman): Hattie Williams, surrounded by an excellent co., in The Girl He Couldn't Leave Behind Him, attracted very fair house 16; the play was very much enjoyed. The Lady from Jack's was given its initial production 19 and it fully lived up to the announcement on the posters, that it was a spicy salad with French dressing. The action of the play takes place in an apartment on Riverside Drive, Sheepshead Bay, and at Bridgeport, Conn. The leading roles are assumed by Billy Montgomery and Florence Moore, and their vaudeville specialties in the third act made the only hit of the play. Other well known people in the cast are: Morton Seldon, William Taylor, Joseph Cashman, Sam Collins, Grace Goodall, Violet Seaton and Dorothy Sadlier, a very competent cast, who brought out the good points with effect. The Lehigh Valley Symphony Orchestra gave their second concert this season to a large and delighted audience 19. The Pioneer Band gave their annual Spring concert 20; to a large and well pleased audience. Oratorio Society 25. Servant in the House 27. The Gay Hussars 28. Billie Burke in Mrs. Dot 29.

JOHNSTOWN.—CAMBRIA (H. W. Seneger): The Call of the Wild, with Franklin Woodruff, 16; fair production and attendance. Three Twins 18-20; fine production and business. A Fool There Was 22. Beverly of Graustark 23.——MAJESTIC (M. J. Boyle): The vaudeville season closed 16. The Majestic Stock co. opened 18 with a splendid production of The Christian to big attendance. From present indications the idea seems to have caught on. The co. is composed of Frances McHenry and Jack Harrington, who play leads. J. H. Greene and Frank W. Smith are the character men. Marie Haynes is character woman and Helen Downing ingenue. Louise Marshall is second woman, and James B. Cunningham second man. Herbert Brenon is stage-manager, and plays juvenile and comedy roles. Carmen Nesville, a French actress, will play parts suited to her talents. Raymond Clue and Walter A. Bohme complete the co. A scene artist is carried. Local talent will be drawn on for extra parts.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): A Gentleman from Mississippi 13, 14; good business; pleased; good co. Hattie Williams in The Girl He Could Not Leave Behind 15; the play was opened with the curtain raiser, The Maker of Men, in both of which Miss Williams was effective, allowing her friends in this city to see her in serious work as well as in the style she has been so long identified with. The attendance was fairly good and the plays were appreciated. The co. was adequate. Graustark, to good business, 16; play well enacted by a capable co. The Lady from Jack's, to light business, 18. Cohan and Harris' Minstrels, to fair business, 19; George Evans was good and won all that could be given in applause. Thurston, the magician, to a well filled house and well pleased audience, 20; as Keller's successor he is a shining light.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): Our New Minister 14; fair co., to good business. Traveling Salesman 19, was presented by an excellent co., to a very large and appreciative audience. The entire co. responded to many curtain calls. Frank J. McIntyre as Bob Blake, the Traveling Salesman, took his part in a most commendable manner. His ready wit and good humor won the admiration of all. Gertrude Coghlan as Beth Elliott, the Telegraph Operator, was very fine. The largest audience of the season greeted them on their appearance here, and all agreed in pronouncing The Traveling Salesman the success of the season.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): St. Elmo 17; small audience; deserved better. The Chauncey-Kieffer Stock co. 11-16, opened to S. R. O. Grace Kieffer, as leading woman, made decided hit on her first appearance here. Plays presented: The Young Wife, Pretty Peggy, An Old Man's Darling, Dr. Jekyll and Mr. Hyde, St. Elmo, The Lost Child, and Deadwood Dick. All were well staged and pleased. Among those deserving special mention were: Percy Bollinger, Nana Barnes, Jane Farr, Catherine Loraine, Harry Bothwell, Marie Dorward and Harry Reeves. Uncle Dick Holcomb 22. The Servant in the House 26.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Opera House Stock co. supporting Irene Myers opened its second weeks' engagement 18, presenting My Pal and Sold Into Slavery to large audiences; Miss Myers is very popular here, and is supported by an excellent co., including Grace McMasters, Virginia Zollman, Helen Richardson, Claude Daniels, Eugene Merril, Charles Burns, Claude C. Miller, and Grant Raymond Nye.

ERIE.—MAJESTIC (John L. Gilson): Louis Mann in The Man Who Stood Still 20; was received with open arms by a full house. Creatore and his Band 22; received a royal welcome and was thoroughly enjoyed. The Yankee Prince 23, matinee and night. Lillian Russell in George V. Hobert's comedy, The First Night, 25. Chauncey Olcott in Ragged Robin 27. J. E. Dodson in The House Next Door 29. Rose Stahl in The Chorus Lady 30.

WARREN.—LIBRARY THEATRE (J. D. Woodard): Madame Schumann-Heink in concert 15; delighted a very large audience; S. R. O. Beverly of Graustark 18; pleased good house.——ITEM: Frank R. Scott, who managed this theatre for many years previous to Manager Woodard's tenure, has taken a lease of the house for a long term, beginning Sept. 1. He is already arranging bookings.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Traveling Salesman 20 to the biggest house of the season; excellent performance with Frank McIntyre and Gertrude Coghlan. Smart Set 22 to capacity; fine performances with S. H. Dudley. Elks' Minstrels 26, 27. Lyman Howe 29. The Old Homestead May 6.——ITEM: Frank McIntyre was banqueted after the performance by the local Knights of Columbus.

WASHINGTON.—NIXON (C. D. Miller): Vaudeville and pictures 14-16, featuring Ethel Van Orden and co., the Lussier Sisters, Claude Austin, the Great Barnetti. Attractions proved good drawing material at three performances daily. Vaudeville and pictures 18-20. Traveling Salesman 21. Washington and Jefferson College Buskin Club (local) 22. St. Elmo 23.

MAHANOY CITY.—KAIER GRAND OPERA HOUSE (M. C. Kaier): Cohan and Harris' Minstrels 21; best of its kind ever witnessed here. Owing to storm houses were not as big as deserved. Honey Boy Evans scored. Three Twins 25 (return). Beverly 30. Graustark coming.——ITEM: Kaiser family is sojourning at Atlantic City for several weeks.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Thomas Whiffen in Three Twins 16; excellent; good business; Miss Sweetman received many encores; her work was excellent; Mr. Whiffen also deserves special mention. The Call of the Wild 20; good play; fair audience. Coming: Under Southern Skies.

MAUCH CHUNK.—OPERA HOUSE (E. J. Mulhearn): Pictures and songs 11-16. Florence La Vere, singing and dancing, pleased large house. Th Girl of the Golden West to follow.

TAMAQUA.—WALKER OPERA HOUSE (George Leroy Walker): Amateur performance of the Gibson Family Reunion for the benefit of St. Margaret's Guild of the Episcopal Church 20, 21; good talent; pleased and drew capacity houses.

TARENTUM.—NIXON (C. N. Reed): Call of the Wild 19. St. Elmo 26. Graustark 30.

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BUTLER.—MAJESTIC (George N. Burckhalter): Three Twins 15 (return); this excellent attraction and co. again drew S. R. O. house. Under Southern Skies 20; good co.; pleased two good houses. Vaudeville and moving pictures 25-30.

FRANKLIN.—OPERA HOUSE (John Mills): Under Southern Skies 18; very good co. and business. Madame Schumann-Heink 19; exceptionally fine, to S. R. O. Lyman H. Howe 28.

ROCHESTER.—MAJESTIC (Charles E. Smith): Moving pictures and vaudeville; drew capacity business 18-23. Under Southern Skies 27.

ST. MARYS.—TEMPLE (J. S. Snur): Vaudeville and moving pictures 18, 19; good, to good business. Beverly of Graustark 20; excellent, to good business.

ALTOONA.—MISHLER (I. C. Mishler): The Brigadier Burlesquers 19; good house. The Three Twins 21-23; large business. Beverly 25. Avenue Girls 26, 27. Man on the Box 28.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Amateur concert 19; pleased large audience. Pictures and vaudeville 20-25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Thurston 19; to fair sized and appreciative audience; some very clever tricks.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus.-mgr.): Brewster's Millions 19; good co. and business. Vaudeville 18-20; good; big business.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Beverly 18; excellent co., good house. The Traveling Salesman May 5.

POTTSTOWN.—OPERA HOUSE (R. C. Manger): The Muslin Rouge Girls 18, 20; only fair business. The Three Twins 29.

OIL CITY.—THEATRE (George W. Lowder): Under Southern Skies 19; fine presentations; two large houses.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David B. Buffington): The Bijou Stock co. in The Man on the Box 11-16; to good business. Kathryn Shay gave a splendid portrayal of Betty Annesley; Leiah Hallack as Nancy Warburton was very good; Ada Greenhalgh as Cora was good; Marcella Forrest as Mrs. Conway did well; Earl Simmons as Lieutenant Robert Warburton was exceptionally good; William H. Barwald as Count Karlof was good; Howard Benton as Colonel Annesly did well; Fred Sutton was good as Charles Henderson; Bob McClung made quite a hit as Magistrate Watts; Henry Hebert and James H. McLaughlin were very good in their respective parts. The Spoilers 15-23; to big business. Kathryn Shay added to her laurels as Helen Chester; Leiah Hallack gave a good portrayal of Cherry Wallote and wore some handsome costumes; Ada Greenhalgh made a hit as the Duchess; Earl Simmons was at his best and won applause which was well deserved by his interpretation of Roy Glenister; William H. Barwald as McNamara was very good; Bob McClung as Joe Dextry made a hit; Henry Hebert won applause with his facial make-up; Harry Carlton, a newcomer, was good as Judge Stillman; Howard Benton as Wilton Struve was very good; Fred Sutton did well as Drury Chester; James H. McLaughlin as Bill Wheaton was good; Theodore Monahan, Fred Newcombe, Thomas Harden and Henry Coleman added to the cast. The Mab from Mexico 28-30, with W. H. Denham in the leading role, and Tommy Shearer as comedian, another newcomer.—ITEMS: Bob McClung goes to the Poli Stock co., Worcester, Mass.—Frank Thomas, late of Faversham co. is in town visiting.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): James T. Powers in Havana 18; splendid performance, to large house. The stage settings and costumes were prominent features of the production. The American Idea 20; pleased a fair sized audience.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Dark 18-23. Three Twins 29. Columbia Music Festival May 4, 5.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Isle of Spice 19 pleased a full house. The Third Degree 16, 17; excellent co. and business; also played a matinee afternoon 16 to full house. The Virginian 19. The Matinee Girl 24.

YANKTON.—NEW THEATRE (M. W. Jencks): The Third Degree 14; excellent performance; good business. The Virginian 20. The Matinee Girl 23.

TENNESSEE.

COLUMBIA.—OPERA HOUSE (L. D. Archer): Gardner and Lawson, James Cowley, Haney and Long, Marie Clark, Meadowbrook Farm 8. Clara Blecher Repertoire co. 11-16 and moving pictures. Business good every night.—ITEM: Manager L. D. Archer is an old-timer. Last season he was ahead of Brown from Missouri co.

CHATTANOOGA.—ALBERT (P. R. Albert): The Old Homestead pleased small house 11. King Dodo pleased fair house 12.—BIJOU (O. A. Neal): Thomas E. Shea pleased fair business 11-16. The Sporting Deacon 18-23.—ITEM: The Albert closed regular season 12.

JACKSON.—MARLOWE (M. Kahn, res. mgr.): King Dodo 14 pleased capacity. Wolgast and Nelson pictures 21. Silver Threads 25.

TEXAS.

MARSHALL.—AUDITORIUM (L. A. Myers): Season closed 11, with Old Clothes Man to poor business.—ITEM: Manager Myers has decided to sever his connection with this house, and his many friends regret very much to see him go, for they feel that he has done much toward improving both the house and its bookings.

CLEBURNE.—LUCILE (Thompson and Cobb): Heidelle and Wilson 11-13. Madeline Shane and Mansfield Ardis 14-16; to big business all week.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Grace George in A Woman's Way 14; played to the largest house this season; packed to the doors.

TERRELL.—CHILDRESS OPERA HOUSE (S. L. Day): Uncle Josh Perkins 14; good co.; pleased.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): The Sanders Entertainers 14; light business; rain. Richard Mandell 19.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Mrs. Temple's Telegram (local) 25, 26. The Climax 29. The California Girl May 3. The Call of the Wild 19.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): George Evans' Minstrels 14, 15 pleased good business. The Old Homestead 16 to big business. Benjamin Stock co. opened its season in Because She Loved Him So 18, and is pleasing good business. Before and After 25-30.—BIJOU (C. I. McKee): Girls Will Be Girls 18-23 to good business. Graustark 25-30.—COLONIAL (E. P. Lyons): Menetekel, Rogers and Dorman, McDonald Brothers, and pictures 18-23 pleased big business.

WINCHESTER.—AUDITORIUM (F. H. Hable): Call of the Wild 5; very good, to fair business. Ben Greet Players delighted two good houses 14. Pittsburgh Festival Orchestra 23.

PETERSBURG.—ACADEMY (J. P. Coleman): The Ben Greet Players in The Merchant of Venice and Twelfth Night 16; fair business; pleased.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): John Drew 15; good business. Olga Nethersole 16 in The Writing on the Wall pleased large audiences. Rose Stahl in The Chorus Lady 20. Robert Hilliard 21. Travelling Salesman 22, 23. McIntyre and Heath 28.—VIRGINIA (Charles A. Feinler): Dark 14-18. May Irwin 19 in Mrs. Jim; drew very good business. Squawman 21-23. Mary Mannering 25.—APOLLO (H. W. Rogers): Marathon Girls 14-16; S. R. O. Golden Crook and the Nelson-Wolgast pictures drew S. R. O. 18-20. Parisian Widows 21-23.

CHARLESTON.—BURLEW (N. S. Burlew): The Soul Kiss 4 pleased capacity. The Third Degree 13; excellent production. Olga Nethersole in The Writing on the Wall 15 pleased good business. Robert Hilliard in A Fool There Was 20; excellent performance, to S. R. O. Top o' th' World 25.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards): The Man on the Box 15 pleased large audience. St. Elmo 19; excellent performance, to packed house at advanced prices.

PARKERSBURG.—CAMDEN (W. R. Kemery): The Man on the Box 16 pleased fair business. A Fool There Was 20; strong attraction; good business. St. Elmo 21. The Travelling Salesman 27.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee): Norwoods, hypnitists, 18-23; pleased good business. Top o' th' World 27.

FAIRMONT.—OPERA HOUSE (J. E. Powell): St. Elmo 16 pleased two good houses. The Traveling Salesman 25. The Smart Set 26.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joseph G. Rhode): Union Depot 7; packed house (local talent, under the auspices of the local Y. C. A.). Al. Martin's U. T. C. 6; good; house packed. Flint, the Hypnotist, 9, 10; funny as ever; good business. Don Philippini and His Band 11, 12; best band ever heard here; light business. The Wolf 16. Irish Senator 17, matinee and night. House of a Thousand Candles 18; good attraction, to fair business. Roosevelt pictures 24. Richard and Pringle's Minstrels 25. The Servant in the House 28.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Andrew Robson in The Wolf 14; to large house. The Franklin Stock co. in Marching Through Georgia, in Arizona, Queen of the White Slaves, 17, 18. Grace Van Studdiford in The Golden Butterfly 20. Polly of the Circus 24. The Girl of the Golden West 27. The Traveling Salesman May 2.—UNIQUE (Lester Williams): Douglas A. Flint opened a week's engagement 18 in The Mixers; to capacity houses.

RACINE.—THEATRE (Daniel M. Nye): Louis Mann in The Man Who Stood Still 13 was a fine production before a nice audience. Dan Philippino Band 15, 16; rendered fine programme, and were rewarded by fairly good business; matinees both days. The House of a Thousand Candles 17; nice co. and liberal patronage, matinee and evening. The Jockey and the Maid 23. Al. Wilson in Mets in Ireland 24. The Climax 25. The Servant in the House 27 (return). Girl of the Golden West 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Louis Mann in The Man Who Stood Still had a packed house at his return date 11. Arthur Donaldson in The Norseman pleased a small house 12. The Irish Senator to fair business 13. The Keith Stock co. commenced a week's engagement 18 to good business. The Servant in the House 24. The Climax 28.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Chauncey Olcott in Ragged Robin 14; house crowded; fine performance. Harvey Stock co. 17; played Power of Politics, to good house. The Golden Butterfly 18; excellent performance and crowded house. Al. H. Wilson in Mets in Ireland 22.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Judge Lindsey, auspices Citizens' Lecture Course, 13; delighted capacity house. Grace Van Studdiford in The Golden Butterfly 16. Al. H. Wilson 23. Travelling Salesman 27. Girl of the Golden West 28. Blanche Walsh May 7. Third Degree 9.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Human Hearts booked 11; did not cancel nor appear. Harvey Stock 11-13; good co.; good business. Irish Senator 18; good co.; fair business. The Isle of Spice 25.

WAUSAU.—OPERA HOUSE (C. S. Cone): Martin's U. T. C. co. 16; good co. and fair business. The Girl of the Golden West 23. The Wolf 19 canceled.

LA CROSSE.—THEATRE (Gage and Wohlbuter): Wildfire 17; good business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 11-16 in Polly and I, Chick, A Wild Goose Chase, Judge, Man from New Jersey, and Out West; excellent co., to S. R. O. entire week.—ITEM: For the last month the above co. has played to a wonderful business. If the present business keeps up it will be necessary for the picture houses to close their doors, as the people prefer the theatre.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle): A Stubborn Cinderella 11; very good, to good business. Maude Adams May 5. May Robson 15. Mrs. Fiske 21.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Chicago Stock opened its second week 18, with Men and Women, to very large house. Business has been uniformly good and the co. seem to have established themselves as favorites. The week's repertoire includes The Royal Box, St. Elmo, Genessee of the Hills, and Kathleen Mavourneen.—ITEM: Fred Spencer's Orpheum has closed and will reopen May 20 as the Comique, after most elaborate changes in the building, a long lease of which has been taken by Mr. Spencer.

LONDON, ONT.—OPERA HOUSE (J. D. Ragan): Young Liberal Minstrels (local) 14, 15; good business. William Faversham in Herod 18; excellent performance, to a thoroughly appreciative audience which should have been capacity. The Soul Kiss 20; fair attendance at both matinee and night and seemed to please. The Climax 22. Forbes Robertson in The Passing of the Third Floor Back 23. The Parisello Stock co. 25-27.

MONCTON, N. B.—DAVIDSON (W. S. Davidson and H. S. Perry): The Merkle-Harder co. 11-13 in The Burglar and the Lady, The Girl Out Yonder, and One Girl in a Thousand; to capacity houses at each performance; excellent co.—OPERA HOUSE (Lorrie and Winter): Vaudeville and pictures, to good business.—ITEM: The Davidson has been newly painted and decorated and is now one of the finest theatres in eastern Canada.

WINNIPEG, MAN.—WINNIPEG THEATRE (C. P. Walker): Miss People of New York 16-23; initial presentation of a musical comedy, written by two young Winnipeg men, Stewart Blanchard and William Dickmont.—GRAND

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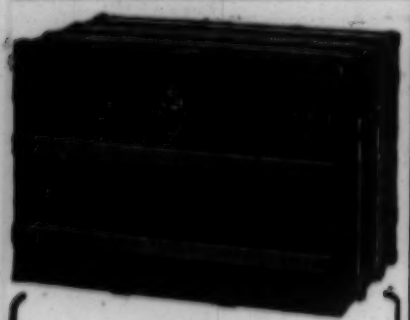

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(Kelly and Rowe): Last week of San Francisco Opera co. in Fascinating Flora 11-16.—ITEM: House will go back to melodrama.

QUEBEC, QUE.—AUDITORIUM (J. H. Alos, res. mgr.): The French Stock co. drew good and well pleased audiences 11-16. They opened their second and last week 18 with Le Maitre des Forges. Other plays for the week: Monsieur le Directeur and Le Robe Rouge. The French Grand Opera co. from New Orleans will open a two weeks' engagement 25.

OTTAWA, ONT.—RUSSELL (P. Gorman): Creatore Band 16; excellent, to good business. Forbes Robertson 18, 19; very good, to capacity. William Faversham in Herod 22, 23.—OPERA HOUSE (P. Gorman): The Holy City 14-16; good performance; fair business. St. Elmo 18-20 opened to very good business.

BELLEVILLE, ONT.—CARMAN'S OPERA HOUSE (S. E. Carman): Partello Stock co.; College Girl 14; Lena Rivers, Daughters of the People, Battle of Life, Royal Prisoners, Parish Priest, and Girl of Eagle Ranch 3-9; business and co. good.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): Daughters of the Empire 15, 16 (local), to large and appreciative audience. The Holy City 18. Forbes Robertson 20. William Faversham 21. St. Elmo 23. The Soul Kiss 27.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Climax 13 to light business. St. Elmo 18; fair performance, to fair house. The Soul Kiss 21.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Myrkle-Harder co. opened 19 in The Girl Out Yonder to S. R. O. Chicago Stock co. May 2-14.

ST. CATHARINES, ONT.—OPERA HOUSE (E. Stuart Raleigh): St. Elmo 13 pleased good business. The Climax 14 delighted fair business. The Girl from Rector's 25.

SHERBROOKE, QUE.—CLEMENT (T. M. Clement): Avery Strong Stock 14-16; good attraction and business.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE: Bucyrus, O., 28, Upper Sandusky 27, Crestline 28, Shelby 29, Ashland 30.
ADAMS, MAUDE (Charles Frohman, mgr.): Denver, Colo., 25-30.
ALLEN, VIOLA (Liebler and Co.): Portland, Me., 25, 26.
ALMA, WO WOHNST DU (Co. A; Adolf Phillips, mgr.): New York city —indefinite.
ALMA, WO WOHNST DU (Co. B; Adolf Phillips, mgr.): Chicago, Ill., 17-May 7.
ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city 25-30, Brooklyn, N. Y., May 2-7.
ARSENE LUPIN (Chas. Frohman, mgr.): Pittsburgh, Pa., 25-30.
AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Salt Lake City, U., 24-30, Ogden May 1.
AS TOLD IN THE HILLS (W. F. Mann, prop.): Macomb, Ill., 26, Cuba 27, Galesburg 28, Yates City 29, Canton 30, Pekin May 1.
BANKER'S CHILD, THE (Harry Shannon, mgr.): Hicksville, O., 29, Byron 30, Ludington, Mich., May 1—indefinite.
BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 21—indefinite.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., 25-May 7.
BELLEW, KYRLE (Charles Frohman, mgr.): Brooklyn, N. Y., 25-30.
BEVERLY (Eastern; A. G. Delamater and Wm. Norris, Inc., mgrs.): Oswego, N. Y., 26, Middletown 27, Paterson, N. J., 28-30.
BEVERLY (Western; A. G. Delamater and Wm. Norris, Inc., mgrs.): Ridgway, Pa., 26, St. Marys 27, Du Bois 28, Punxsutawney 29, Johnstown 30, Huntington May 2, Lewistown 3, Reading 5, Allentown 6, Trenton, N. J., 7.
BLAIR, EUGENIE: Philadelphia, Pa., March 28—indefinite.
BONSTELLE, JESSIE: Rochester, N. Y., 25-30.
BROWN, KIRK (J. T. Macauley, mgr.): Bangor, Me., 25-30.
BURKE, BILLIE (Charles Frohman, mgr.): Lancaster, Pa., 26, Harrisburg 27, Reading 28, Allentown 29, Easton 30.
CARTER, MRS. LESLIE (Wm. L. Payne, mgr.): Cleveland, O., 25-27, Anderson, Ind., 30.
CASTE (Charles Frohman, mgr.): New York City 25—indefinite.
CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.
CLANSMAN, THE (George H. Brennan, mgr.): Pittsburgh, Pa., 24-30.
CLIMAX, THE (Western; Joseph R. Glick, mgr.): Racine, Wis., 26, Waukegan 27, Beloit 28, Hammond, Ind., 30, St. Louis, Mo., May 1-7.
COLLIER, WILLIAM (Charles Frohman, mgr.): Milwaukee, Wis., 25-30.
COMMUTERS, THE (Henry B. Harris, mgr.): Washington, D. C., 25-30.
COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Chattanooga, Tenn., 25-30.
CRANE, WILLIAM H. (Charles Frohman, mgr.): New York city 11—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Bridgeport, Conn., 26, Waterbury 27, Norwich 28, Hartford 29, 30.
DALY, BERNARD: Cleveland, O., 24-30, Rochester, N. Y., May 2-4, Syracuse 5-7.
DODGE, SANFORD (R. E. Ford, mgr.): Hobart, Okla., 27, Kingfisher 30, Cherokee May 2, 3, Alva 4, 5.
DODSON, J. E. (Cohan and Harris, mgrs.): Canton, O., 26, Youngstown 27, 28, Erie, Pa., 29, Jamestown, N. Y., 30.

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DONALDSON, ARTHUR (Hill and Yale, mgrs.): Albert Lea, Ia., 26, La Crosse, Wis., 27, Winona 28, Eau Claire 29, Stillwater, Minn., 30, Minneapolis May 1-4, St. Paul 5-7.
DREW, JOHN (Charles Frohman, mgr.): Rochester, N. Y., 26, 27, Auburn 28, Syracuse 29, 30.
EDESON, ROBERT (Henry B. Harris, mgr.): Minneapolis, Minn., 24-30.
ELI AND JANE (Harry Green, mgr.): Shullsburg, Wis., May 2, Darlington 3, Dodgeville 4, Mineral Point 5, Cynthiana 7.
FATAL WEDDING (Frank Gazzolo, mgr.): Chicago, Ill., 24-30, Peoria May 1-4, Springfield 5-7.
FIGHTING PARSON (W. F. Mann, prop.): Springfield, Ky., 26, Lebanon 27, Danville 28, Harrodsburg 29, Richmond 30, Winchester May 2, Cynthiana 3.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Boston, Mass., 25-May 7.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): Los Angeles, Cal., 24-30.
GIRL IN WAITING, THE (Cohan and Harris, mgrs.): Philadelphia, Pa., 18-30.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Oshkosh, Wis., 26, Sheboygan 27, Fond du Lac 28, Racine 29, Aurora, Ill., 30.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Brooklyn, N. Y., 25-30.
GRAUSTARK (Southern): Baltimore, Md., May 2-7.
GRAUSTARK (Central): Latrobe, Pa., 26, Mt. Pleasant 27, Scottdale 28, Brownsville 29, Tarentum 30, Vandergrift May 2, Butler 3, Mercer 4, Alliance 5, Lisbon 6, Beaver Falls 7.
GREAT PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.
HANS HANSON (Louis Reis, mgr.): Winchester, Ill., 26, Pittsfield 27, Griggsville 28, Mt. Sterling 29, Clayton 30.
HARVEST MOON (Charles Frohman, mgr.): St. Louis, Mo., 25-30.
HER SON: Brooklyn, N. Y., 25-30.
HIGGINS, DAVID (E. D. Stair, mgr.): Redlands, Cal., 26, Riverside 27, Santa Ana 28, San Diego 29, 30.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 25-30.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Rochester, N. Y., April 11—indefinite.
IMSON, BURT: McTaggart, Sask., 25, 26, Halbrite 27, 28.
IN OLD KENTUCKY (A. W. Dingwall's): Brooklyn, N. Y., 25-30.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Memphis, Tenn., 25-30, Birmingham, Ala., May 2-5, Atlanta, Ga., 9-14.
IN WYOMING (H. E. Pierce, mgr.): Boston, Mass., 25-30.
IRISH SENATOR (Jas. L. McCabe, mgr.): Amherst, Wis., 26, Marshfield 27.
IRVING, LAWRENCE, AND MABEL HACKNEY (The Shuberts, mgrs.): New York city April 18—indefinite.
IRWIN, MAY (Liebler and Co., mgrs.): Indianapolis, Ind., 25-30.
ISHMAEL: Cincinnati, O., 24-30.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Washington, D. C., 25-30, Pittsburgh, Pa., May 2-7.
KIDNAPPED FOR A MILLION (Eugene Perry, mgr.): Richland, Ia., 26, Morning Sun 28, Washington 30.
LADY FROM JACK'S (Thomas W. Riley, mgr.): Philadelphia, Pa., 25-May 7.
LADY FROM LOBSTER SQUARE (B. E. Forrester, mgr.): New York city 4—indefinite.
LENA RIVERS: Milwaukee, Wis., 24-30.
LILY, THE (David Belasco, mgr.): New York city Dec. 23—indefinite.
LULU'S HUSBANDS (The Shuberts, mgrs.): New York city 11—indefinite.
MADAME X. (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.
MAN ON THE BOX (Monte Thompson, mgr.): Altoona, Pa., 28, Williamsport 29, Sunbury 30.
MANN, LOUIS: Buffalo, N. Y., 25-30.
MANNERING, MARY (The Shuberts, mgrs.): Philadelphia, Pa., 18-30.
MANTELL, ROBERT (W. A. Brady, mgr.):
MEADOWBROOK FARM (W. F. Mann, prop.): Bedford, Ind., 26, Bloomington 27, Bloomfield 28, Linton 29, Brazil 30.
MELVILLE, ROSE (J. R. Sterling, mgr.): Buffalo, N. Y., 25-30.
MILLER, HENRY (Klaw and Erlanger, mgrs.): Chicago, Ill., 17-30.
MINISTER'S SON, THE (Price and Butler, mgrs.): Washington Court House, O., 26, Jamestown 27, Wilmington 28, Blanchester 29.
MISS PATSY (Henry W. Savage, mgr.): St. Louis, Mo., 24-30.
MONTANA (Henry D. Carey, mgr.): Worcester, Mass., 25-30.
MONTE CRISTO (Klimt and Gazzolo, mgrs.): Rochester, N. Y., 25-27.
NAZIMOVA, MADAME (The Shuberts, mgrs.): New York city 18—indefinite.
NETHERSOLE, OLGA (Wallace Munro, mgr.): New York city 18-30.
NORRIS, WILLIAM (A. D. Delamater, mgr.): Chicago, Ill., March 26—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New Castle, Pa., 25, Youngstown, O., 26, Erie, Pa., 27, Cleveland, O., 28-30, Toronto, Ont., May 2-7.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Batesville, Ark., 26, Newport 27, Walnut Ridge 28, Jonesboro 29, Paragould 30, Cairo, Ill., May 1.
OLD HOMESTEAD (Franklin Thompson, mgr.): Baltimore, Md., 25-30.
OLLY, MARIETTA (The Shuberts, mgrs.): Chicago, Ill., April 25—indefinite.

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OUR NEW MINISTER (Harry Doel Parker, mgr.): Akron, O., 26.
PAIR OF COUNTRY KIDS (Eastern; C. Jay Smith, mgr.): Galva, Ill., 26, Amboy 27, Oregon 28, Galena 29, Freeport 30.
PERKINS, CHIC (Frank G. King, mgr.): Hecla, S. D., 26, Aberdeen 27, 28, Webster 29, 30, Summit May 2, Graton 3, 4, Bristol 5, Watertown 6, 7.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Washington, D. C., 25-30.
POINTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—indefinite.
PRINCE OF LIARS (Hill and Mackey, mgrs.): Jerey, Mich., 26, Baldwin 27, Manistee 28, Cadillac 29, Kalkaska 30, Petosky May 1, Grayling 2, Cheboygan 3, St. Ignace 4, Sault Ste. Marie 5, Sault Ste. Marie, Can., 6.
QUALITY OF MERCY: Hart, Mich., 26, Freemont 27, Marion 29, Frankfort 30, Elk Rapids May 2, Mackinaw 7.
RICHMAN, CHAS. (L. S. Sire, mgr.): Detroit, Mich., 25-30.
RIGHT OF WAY (Fred Block, mgr.): Wichita, Kan., 27, Omaha, Neb., 28-30.
ROBSON, MAY (L. S. Sire, mgr.): Stockton, Cal., 26, Oakland 27-30, Los Angeles May 2-7.
ROSALIND AT RED GATE (Gaskell-McVitty-Carpenter Co., mgrs.): Elgin, Ill., May 4, Hammond 5, So. Chicago 6, 7.
ROUND-UP (Klaw and Erlanger, mgrs.): Spokane, Wash., 24-27.
ROYAL SLAVE (George H. Bubb, mgr.): Walker, Ia., 26, Bemidji 27, Ft. Francis, Ont., 28, Ft. William 29, 30.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Jamestown, N. Y., 26.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Knoxville, Tenn., 25-30.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Akron, O., 29, 30.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Racine, Wis., 27, So. Bend, Ind., 30.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHADOWED BY THREE (W. F. Mann, mgr.): Logansport, Ind., 26, Peru 27, Wabash 28, Marion 29, Huntington 30.
SKINNER, OTIS (Chas. Frohman, mgr.): Portland, Ore., 25-27, Tacoma, Wash., 28, Victoria, B. C., 29, Vancouver 30.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Chicago, Ill., 25-May 7.
SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—indefinite.
ST. ELMO (Chas. A. Leach, mgr.): St. Cloud, Minn., 27, Little Falls 28, Brainard 29, Staples 30, Fargo, N. D., May 2, Valley City 3, Jamestown 4, Bismarck 5, Mandan 6, Dickenson 7.
ST. ELMO (Lee Moses, mgr.): Syracuse, Neb., 26, Dorchester 27.
STAHL, ROSE (Henry B. Harris, mgr.): Akron, O., 27.
STARR, FRANCES (David Belasco, mgr.): Louisville, Ky., 25-27, Dayton, O., 28, Columbus 29, Toledo 30.
SUNNY SOUTH (J. C. Rockwell, mgr.): Greenville.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York city 18—indefinite.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Baldwin, Wis., 26, Ellsworth 27, Prescott 28, Hastings, Minn., 29, Wabasha 30, La Crosse, Wis., May 1.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Three Rivers, Mich., 26, Litchfield 27, Reading 28, Hudson 29, Battle Creek 30.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): McMinnville, Tenn., 26, Shelbyville 27, Murfreesboro 28, Columbia 29, Lewisburg 30, Fayetteville May 2, Pulaski 3.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Springfield, Mo., 26, Osceola 27, Clinton 28, Windsor 29, Pleasant Hill 30.
TEMPEST, MARIE (Charles Frohman, mgr.): Philadelphia, Pa., 11-30.
THIEF, THE (Chas. Frohman, mgr.): San Francisco, Cal., 25-30.
THREE WEEKS: Boston, Mass., 25-30, Toronto, Ont., May 2-7.
TURNER, WILLITH H. (Charles E. Blaney Amusement Co., mgrs.): Louisville, Ky., 24-30.
UNCLE JOSH PERKINS: Bonham, Ill., 26, Paris 27, Clarksville 28.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): St. Paul, Minn., 24-30, Minneapolis May 2-7.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Haverhill, Mass., 26, Lowell 27, Newburyport 28, Gloucester 29, Portsmouth, N. H., 30.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Bellaire, O., 26, Washington, Pa., 27, Uniontown 28, Connellsville 29, McKeesport 30.
VIA WIRELESS (Jules Murray, mgr.): Newark, N. J., 25-30.
VIRGINIAN, THE (J. H. Palser, mgr.): Kansas City, Mo., 24-30.
WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29-April 30.
WALSH, BLANCHE (A. H. Woods, mgr.): St. Joe, Mo., 28, Des Moines, Ia., 29, 30.
WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.
WARFIELD, DAVID (David Belasco, mgr.): Mansfield, O., 26, Canton 27, Akron 28, Youngstown 29, East Liverpool 30.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.
WHERE THERE'S A WILL (Maurice Campbell, mgr.): Philadelphia, Pa., 25-30.
WILDFIRE (Harry Doel Parker, mgr.): St. Louis, Mo., 24-30, Kansas City May 1-7.
WHITE SQUAW (Louis Werba, mgr.): Shawnee, Okla., 26, McAlester 27, Muskogee 28, Vanita 29, Coffinsville 30.
WILSON, FRANCIS (Charles Frohman, mgr.): New York city Dec. 27-April 30.
WYOMING GIRL (Wm. E. Le Roy, mgr.): Mt. Olivet, Ky., 26, Germantown 27, Manchester, O., 28, 29, Maysville, Ky., 30.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA STOCK: Houston, Tex.—indefinite.
ARVINE-BENTON (George R. Benton, mgr.): Indianapolis, Ind.—indefinite.
ATHON: Portland, Ore.—indefinite.
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—indefinite.
AUDITORIUM: Kansas City, Mo., March 12—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—indefinite.
BROADWAY STOCK: Oakland, Cal.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
HARCOURT COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—indefinite.
HAYWARD, GRACE: Rockford, Ill.—indefinite.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENDIG STOCK: San Diego, Cal., March 20—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.
LEWIS-OLIVER STOCK (Otis Oliver, mgr.): Manitowoc, Wis.—indefinite.
LYCEUM: St. Joseph, Mo.—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
MAJESTIC STOCK: Utica, N. Y., 11—indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Delphos, O.—indefinite.
MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—indefinite.
MARVIN (College; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
NATIONAL (Paul Cazeneuve, mgr.): Montreal, P. Q.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NICKERSON: Des Moines, Ia.—indefinite.
NOBLE, HORACE V., ASSOCIATE PLAYERS: Denver, Colo., April 10—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—indefinite.
PLAYTER PLAYERS: Tampa, Fla.—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 28—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SAVOY THEATRE: Atlantic City, N. J.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SHERMAN: Rockford, Ill.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SHUBERT: Seattle, Wash.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—indefinite.
VAN DYKE STOCK: Denver, Colo.—indefinite.
VICTORIA THEATRE: Lafayette, Ind.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILLIAMS AND STEVENS: Atlanta, Ga.—indefinite.

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WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Neb., Nov. 25—indefinite.
YIDDISH (M. Thomashefsky, mgr.): Philadelphia, Pa., Sept., 29—indefinite.

TRAVELING STOCK COMPANIES.

CARROL COMEDY: Weston, W. Va., 25-30.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Harrisburg, Pa., 25-30.
CHICAGO STOCK: (Chas. H. RoseKam, mgr.): St. John, New Brunswick, 11-30, Halifax, Nova Scotia, May 2-16.
COLONIAL STOCK: Muncie, Ind., 18-30.
CUTTER STOCK (Wallace B. Cutter, mgr.): Piqua, O., April 4—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Meriden, Conn., 25-31, Taunton, Mass., May 1-29.
ELKHARDT'S IDEALS (Oliver Elkhardt, mgr.): Calgary, Alberta, Can., 11-May 7.
GUY STOCK (G. C. Guy, mgr.): Anderson, Ind., 25-May 9.
HALL STOCK: Monticello, Ind., 25, 26, Monon 27, Dewell 28-30, Ontiach, Ill., May 2-7.
HENDERSON, MAUDE (Jos. Parent, mgr.): Tacoma, Wash., 25-27.
HICKMAN-BESSEY STOCK (Harry G. Libon, mgr.): Alton, Ill., 24-30, St. Louis, Mo., May 1-7.
HICKMAN-BESSEY STOCK (W. Al. White, mgr.): Carthage, Mo., 25-30, Bartlesville, Okla., May 2-7.
KEITH STOCK (Dato S. Keith, mgr.): Madison, Wis., 25-30, Oshkosh May 2-7.
KLARK, GLADYS (J. E. Baltour, mgr.): Houlton, Me., 25-27, Mars Hill 28-30, Fort Fairfield May 2-4.
LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Sedalia, Mo., 24-30, Kansas City May 1-7.
MAHER, PHIL (Leslie E. Smith, mgr.): Pontiac, Mich., 18-30.
MARKS, TOM, STOCK: Charlevoise, Mich., 25-30, Cheboygan May 2-14.
MANHATTAN STOCK (Walcott Pressel, mgr.): Bellefountaine, O., 18-30.
MOCK BAD ALL STOCK (S. L. Kelly, mgr.): Calumet, Mich., 25-30.
MOREY STOCK: Bonham, Tex., 25-30, Hugo, Okla., May 2-7.
NEW THEATRE CO.: Boston, Mass., 17-30, Providence, R. I., 2-4, New Haven, Conn., 5, Albany, N. Y., 6, 7.
ORPHEUM STOCK (Edward Doyle, mgr.): Lafayette, Ind., 18-30.
PARKS DRAMATIC (C. W. Parks, mgr.): Troy, Ala., 25-30.
ROSAR-MASON STOCK (Peter C. Rosar, mgr.): Logansport, Ind., 18-30.
TEMPEST STOCK: Tower City, Pa., 25-30, Sabrata May 2-7.
WHITESIDE-STRAUSS (Will H. Strauss, mgr.): South Framingham, Mass., 25-30.

OPERA AND MUSICAL COMEDY.

ABARBANELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 24—indefinite.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 4-May 7.
AMERICAN IDEA (Cohan and Harris, mgrs.): Worcester, Mass., 25, Hartford, Conn., 27, Springfield, Mass., 28, Danbury, Conn., 29, Poughkeepsie, N. Y., 30.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BLACK PATTI (S. Vuelckel, mgr.): Brooklyn, N. Y., 25-30.
BRIGHT EYES (J. M. Galtes, mgr.): New York city May 2-7.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Toronto, Ont., 25-30.
BUSTER BROWN (Eastern: E. A. Denman, mgr.): Cadillac, Mich., 26, Sault Ste. Marie 27, Manistee 30.
CARLE, RICHARD (Chas. Dillingham, mgr.): Chicago, Ill., April 3—indefinite.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Moberly, Mo., 12-30.
CHOCOLATE SOLDIER (F. G. Whitney, mgr.): New York city Sept. 12—indefinite.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Baltimore, Md., 25-30.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): Cincinnati, O., 24-30.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Pittsburgh, Pa., 25-30.
FOLLIES OF 1909 (Florence Ziegfeld, Jr., mgr.): New York city 25-30.
FRENCH OPERA (The Shuberts, mgrs.): Quebec, P. Q., 25-30.
GENEE, ADELINA (Klaw and Erlanger, mgrs.): Toronto, Ont., 25-30, Cleveland, O., May 2-7.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill.—indefinite.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Shakopee, Minn., 26, Hastings 27, Lake City 28, Northfield 29, Owatonna 30.
GIRL WITH THE WHOOPING COUGH (A. H. Woods, mgr.): Philadelphia, Pa., 11-30.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Logansport, Ind., 27, South Bend 28, Battle Creek, Mich., 29.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., March 28—indefinite.
HOPPER, DE WOLF (D. V. Arthur, mgr.): New York city April 25—indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): St. Paul, Minn., 24-30.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Trinidad, Colo., 26, La Junta 27, Hutchinson, Kan., 28, Wichita 29, Topeka 30.
METROPOLITAN OPERA CO.: Milwaukee, Wis., 25-30.
METROPOLITAN OPERA CO.: Louisville, Ky., 25-30.
MIDNIGHT SONS (Lew Fields, mgr.): Philadelphia, Pa., 18-May 7.
MISS MOLLY MAY (Byron Chandler, mgr.): New York city 9—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.
NEWLYWEDS AND THEIR BABY, THE (Geo. Ebett, mgr.): Ithaca, N. Y., 26, Waverly 27, Scranton, Pa., 28, Allentown 29, Reading 30, Jersey City, N. J., May 2-7.
POWERS, JAMES T. (The Shuberts, mgrs.): Portsmouth, N. H., 26, Manchester 27, Lowell, Mass., 28, Salem 29.
PRIMA DONNA, THE (Charles B. Dillingham, mgr.): New Bedford, Mass., 26, Fall River 27, Newport, R. I., 28, Norwich, Conn., 29, Waterbury 30.
PRINCE OF TO-NIGHT (Ed. R. Salter, mgr.): So. Bend, Wash., May 6.
RING, BLANCHE (Lew Fields, mgr.): New York city Feb. 10-30.
SCHOOL DAYS (E. D. Stair, mgr.): Jersey City, N. J., 25-30.
SIDNEY, GEORGE (Al. Herman, mgr.): Woonsocket, R. I., 25, Putnam, Conn. 26, New Bedford, Mass. 27, Brockton 28, Newport, R. I., 29, Fall River, Mass., 30.
SKYLARK, A (Henry B. Harris, mgr.): New York city 4—indefinite.
STUBBORN CINDERELLA (M. H. Singer, mgr.): Denver, Colo., 25-30.
SUPERBA (Edwin Warner, mgr.): Boston, Mass., 11-23.
TEAL'S, RAYMOND, MUSICAL COMEDY: Hobart, Okla., 25-30.
THREE TWINS (Joseph M. Galtes, mgr.): Savannah, Ga., 26, 27, Charleston, S. C., 28, Columbia 29, Greenville 30.
THREE TWINS (Joseph M. Galtes, mgr.): Boston, Mass., 25-30.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Providence, R. I., 25-30.
WILLS MUSICAL COMEDY (Western; Thomas and Muller, mgrs.): Somerset, Pa., 26, Johnstown 27, 28, Huntington 29, 30.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Ft. Wayne, Ind., 26, Adrian, Mich., 27, Jackson 28, Pt. Huron 29, London, Ont., 30, St. Thomas May 2, Woodstock 3, Brantford 4, Galt 5, Hamilton 6, 7.
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): South Bend, Wash., 29, Centralia 30.

MINSTRELS.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—indefinite.
EVANS' HONEY BOY (Geo. Evans, mgr.): Philadelphia, Pa., 25-30.
FOUR LEAF CLOVER (Roy R. Fox, mgr.): Pineland, Tex., 24-26, Brookland 28-30.
GEORGIA TROUBADOURS (Wm. McCabe's): Browerville, Minn., 26, Long Prairie 27, Verhard 28, Osakis 29, Freeport 30-May 2.
GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Kittaning, Pa., 25-27, New Kensington 28-30.
RICHARDS AND PRINGLE'S: Harvard, Ill., 26, Woodstock 27, Janesville, Wis., 28, Madison 29, Monroe 30.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Louisville, Ky., 24-30, Cincinnati, O., May 2-7.
AVENUE GIRLS (Lou Quitin, mgr.): Pittsburgh, Pa., 25-30, Washington, D. C., May 2-7.
BEHMAN SHOW (Jack Singer, mgr.): Boston, Mass., 25-30, New York city May 2-7.
BOHEMIANS (Al. Lubin, mgr.): Brooklyn, N. Y., 25-May 7.
BON TONS (Weber and Rush, mgrs.): Baltimore, Md., 25-30, Washington, D. C., May 2-7.
BOWERY (H. M. Rosenthal, mgr.): Philadelphia, Pa., 25-30, Baltimore, Md., May 2-7.
BRIGADIERS (Wash. Martin, mgr.): Washington, D. C., 25-30, Baltimore, Md., May 2-7.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Chicago, Ill., 25-30, Milwaukee, Wis., May 2-7.
CENTURY GIRLS (John Moynihan, mgr.): Cleveland, O., 25-30, Pittsburgh, Pa., May 2-7.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Troy, N. Y., 25-27, Albany 28-30, Montreal, Can., May 2-7.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): New York city 25-30, Brooklyn, N. Y., May 2-14.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Brooklyn, N. Y., 25-May 7.
COZY CORNER GIRLS (Sam Robinson, mgr.): Detroit, Mich., 25-30, Chicago, Ill., May 2-14.
CRACKERJACKS (Harry Leoni, mgr.): Washington, D. C., 25-30, Wheeling, W. Va., May 2-4.
DAINTY DUCHESS (Weber and Rush, mgrs.): Brooklyn, N. Y., 18-30, New York city May 2-7.
DREAMLANDS (Issy Grods, mgr.): Philadelphia, Pa., 25-30, Wilkes-Barre May 2-4, Scranton 5-7.
DUCKLINGS (Frank Calder, mgr.): Boston, Mass., 18-30, Troy, N. Y., May 2-4, Albany 5-7.
EMPIRE (Jess Burns, mgr.): St. Louis, Mo., 25-30, Indianapolis, Ind., May 2-7.
FADS AND FOLLIES (Charles B. Arnold, mgr.): Chicago, Ill., 25-30, Cincinnati, O., May 2-7.
FASHION PLATES (Harry Montague, mgr.): Kansas City, Mo., 25-30, St. Louis May 2-7.
FAY FOSTER (John Grieves, mgr.): New York city 25-30, Brooklyn, N. Y., May 2-14.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 25-30.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Kansas City, Mo., 25-30, Omaha, Neb., May 2-7.
GAIETY GIRLS (Pat White, mgr.): New York city 25-30, Newark, N. J., May 2-7.
GAY MASQUERADERS (Harry Hill, mgr.): New York city 25-30, Providence, R. I., May 2-7.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Omaha, Neb., 25-30, Minneapolis, Minn., May 2-7.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Chicago, Ill., 18-30, Cleveland, O., May 2-7.
GOLDEN CROOK (Jacobs and Jorman, mgrs.): Toledo, O., 25-30, Detroit, Mich., May 2-7.
HASTINGS (Harry Hastings, mgr.): Wheeling, W. Va., 25-30, Pittsburgh, Pa., May 2-7.
IMPERIALS (Jim Williams, mgr.): Indianapolis, Ind., 25-30, Louisville, Ky., May 2-7.
IRWIN'S BIG SHOW: Louisville, Ky., 25-30, St. Louis, Mo., May 2-7.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Baltimore, Md., 25-30, Philadelphia, Pa., May 2-7.
JERSEY LILIES (Wm. S. Clark, mgr.): Boston, Mass., 25-30, Springfield May 2-4, Holyoke 5-7.
JOLLY GIRLS (Richard Parton, mgr.): Buffalo, N. Y., 25-30, Detroit, Mich., May 2-7.
KENTUCKY BELLES (Robert Gordon, mgr.): Cincinnati, O., 25-30, Chicago, Ill., May 2-7.
KNICKERBOCKERS (Louis Roble, mgr.): New York city 25-30, Philadelphia, Pa., May 2-7.
LADY BUCCANEERS (Harry Strauss, mgr.): St. Joseph, Mo., 25-30, Kansas City May 2-7.
LID LIFTERS (H. S. Woodhull, mgr.): Detroit, Mich., 25-30, Chicago, Ill., May 2-7.
LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): St. Louis, Mo., 25-30, Kansas City May 2-7.
MARATHON GIRLS (Phil Sheridan, mgr.): Buffalo, N. Y., 25-30, Toronto, Ont., May 2-7.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): New York city 25-30, Albany, N. Y., May 2-4, Schenectady 5-7.
MERRY MAIDENS (Harry Hedges, mgr.): Cleveland, O., May 2-7.
MERRY WHIRL (Louis Epstein, mgr.): Rochester, N. Y., 25-30, Schenectady May 2-4, Albany 5-7.
MISS NEW YORK, JR. (Ed. Schappen, mgr.): Newark, N. J., 25-30.
MORNING, NOON AND NIGHT (Walter Rosenberg, mgr.): Montreal, P. Q., 25-30, Toronto, Ont., May 2-7.
MOULIN ROUGE (Chas. Edwards, mgr.): Toronto, Ont., 25-30, Buffalo, N. Y., May 2-7.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Pittsburgh, Pa., 25-30, Buffalo, N. Y., May 2-7.
QUEENS OF THE JARDIN DE PARIS: Minneapolis, Minn., 25-30, Milwaukee, Wis., May 2-7.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Philadelphia, Pa., 25-30, Newark, N. J., May 2-7.
RENT-SANTLEY (George Leavitt, mgr.): Chicago, Ill., 25-May 7.
RIALTO ROUNDERS (Dave Kraus, mgr.): Schenectady, N. Y., 25-27, Albany 28-30, Boston, Mass., May 2-7.
RICE AND BARTON'S (Chas. Barton, mgr.): Philadelphia, Pa., May 2-7.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Cleveland, O., 25-30, Wheeling, W. Va., May 5-7.
ROSE HILL (Rice and Barton, mgrs.): Providence, R. I., 25-30, Boston, Mass., May 2-7.
ROSE SYDELL (W. S. Campbell, mgr.): Albany, N. Y., 25-27, Schenectady 28-30, New York city May 2-7.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Newark, N. J., 25-30.
SAM DEVERE (Louis Starks, mgr.): Philadelphia, Pa., 25-30, Scranton May 2-4, Wilkes-Barre 5-7.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Wheeling, W. Va., 25-27, Toledo, O., May 2-7.
SAM T. JACK'S (Will Roehm, mgr.): Albany, N. Y., 25-27, Troy 28-30, Jersey City, N. J., May 2-4, Paterson 5-7.
SENSATIONS OF 1910 (James Weedon, mgr.): Milwaukee, Wis., 25-30, Chicago, Ill., May 2-14.
STAR AND GARTER (Al. Nathan, mgr.): Toronto, Ont., 25-30, Rochester, N. Y., May 2-7.
STAR SHOW GIRLS (John T. Baker, mgr.): Minneapolis, Minn., 25-30, St. Paul May 2-7.
TIGER LILIES (W. N. Drew, mgr.): Brooklyn, N. Y., 18-30, New York city May 2-7.
TROCADEROS (C. H. Waldron, mgr.): Springfield, Mass., 25-27, Holyoke 28-30, New York city May 2-7.
UMPIRE (Chas. Donoghue, mgr.): St. Paul, Minn., 25-30, St. Joseph, Mo., May 2-7.
VANITY FAIR (Harry Hill, mgr.): New York city 25-30, Philadelphia, Pa., May 2-7.
WASHINGTON SOCIETY GIRLS (Lo Watson, mgr.): Milwaukee, Wis., 25-30, Minneapolis, Minn., May 2-7.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Boston, Mass., 25-May 7.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Jersey City, N. J., 25-27, Paterson 28-30, New York city May 2-7.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Paterson, N. J., 25-27, Jersey City 28-30, Boston, Mass., May 2-14.

CIRCUSES.

BARNUM AND BAILEY CIRCUS: Brooklyn, N. Y., 25-30.
BUFFALO BILL—PAWNEE BILL (Gordon W. Lillie, mgr.): New York city 26-May 7.
FOREPAUGH-SELLS BROS.: Lancaster, O., 27, Wellston 28, Portsmouth 29, Ashland 30.
HAGENBECK AND WALLACE: Anderson, Ind., 26, Muncie 27.
HATCH, J. FRANK: Tuscumbia, Ala., 30.
HONEST BILL: McFarland, Kan., 26, Paxico 27, Maple Hill 28, Rossville 29, St. Marys 30.
LUCKY BILL: Guilford, Mo., 26, Clyde 27, Rosenwood 28, Parnell 29, Sheridan 30.
NORRIS AND ROWE: Dixon, Ky., 26, Paducah 27, Murray 28, Elizabethtown 29.
ROBINSON, JOHN, CIRCUS: Marysville, O., May 2, Bellefontaine 3, Kenton 4.
TIGER BILL'S WILD WEST: Evansville, Wis., May 7.

BANDS.

CAVALLO'S BAND: St. Louis, Mo., April 23—indefinite.
ELLERY ITALIAN BAND: Milwaukee, Wis., 10-30.
FISHER'S EXPOSITION ORCHESTRA (Chas. L. Fisher, mgr.): Bellevue, Mich., 26, Coldwater 27, Ann Arbor 28, Kalamazoo 29, 30.

MISCELLANEOUS.

DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Ironton, O., 25-30, Parkersburg, W. Va., May 2-7.
GILPIN'S HYPNOTIC COMEDY: Marion, Ill., 18-May 7.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
ITA, MENTALIST (Charles L. Lynne-Tallon, mgr.): Cheboygan, Mich., 25-May 1.
NEWMANN, GREAT: Aitkin, Minn., 24-27, Perham 28-30, Wadena May 1-4, Long Prairie 5-8.
POWERS, FRANK J., HYPNOTIST: Chicago, Ill., April 25-May 14.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
SMITH (Albert P. Smith, mgr.): Seymour, Ia., 25-27, Humeston 28-30.
SVINGALI: Seattle, Wash., March 28-May 7.
THURSTON, HOWARD (Dudley McAdow, mgr.): Washington, D. C., 25-30, Baltimore, Md., May 2-7.
VANDERGOULD, GREAT (Wm. Vandergould, mgr.): Emporia, Kan., 25-30.
WALDEN (B. Worden, mgr.): Pensacola, Fla., 26, Fort Deposit, Ala., 27, Prattville 28, Slocomb 29, Dothan 30.
WULLNER, DR. LUDWIG: San Francisco, Cal., 29, May 1, 2.

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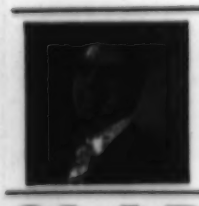

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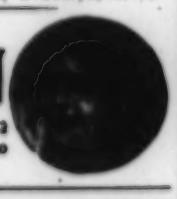

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